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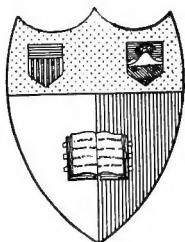
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HANDBOOKS OF  
PRACTICAL GARDENING

THE BOOK OF  
THE  
COTTAGE GARDEN

BY

CHARLES THONGER



**Cornell University**

**Ithaca, New York**

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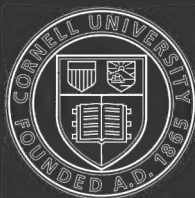
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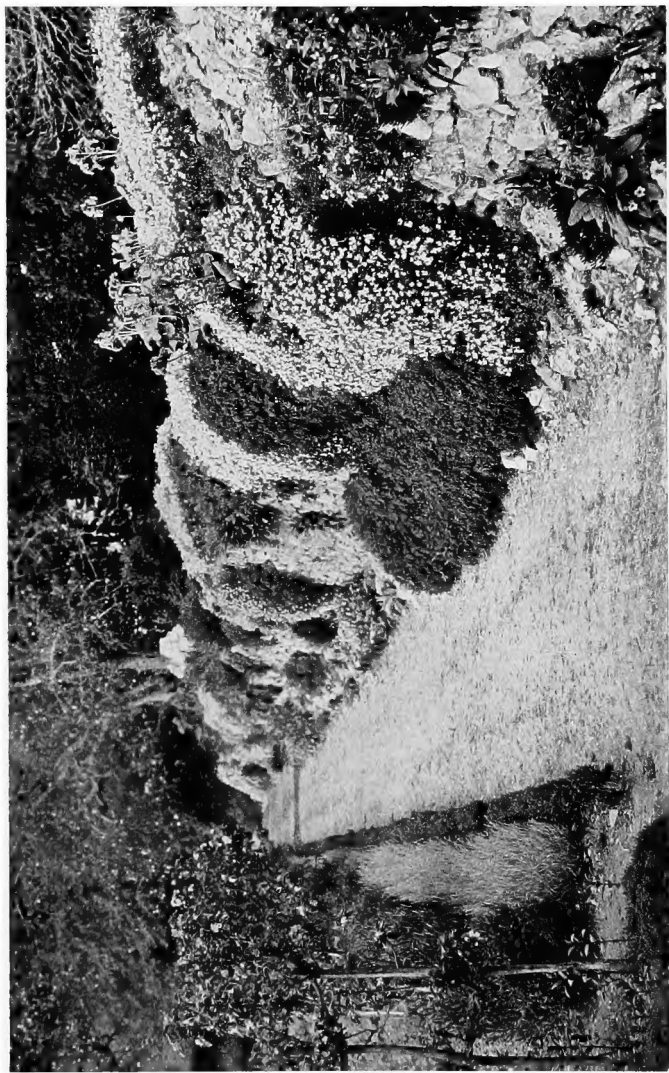
HANDBOOKS OF PRACTICAL GARDENING  
EDITED BY HARRY ROBERTS

THE BOOK OF THE COTTAGE GARDEN









ROCK PLANTS ON STONE WALL

# THE BOOK OF THE COTTAGE GARDEN

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BY

CHARLES THONGER

AUTHOR OF "THE BOOK OF GARDEN DESIGN"  
"THE BOOK OF ROCK AND WATER GARDENS," ETC.

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"I have not found in this world a greater  
source of delight than to possess a beautiful  
garden."

BERNARD PALISSY.

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LONDON: JOHN LANE, THE BODLEY HEAD  
NEW YORK: JOHN LANE COMPANY. MCMIX

*Turnbull & Spears, Printers, Edinburgh*

## PREFACE

LEST the title of this book lead to any misconception as to the gardens it concerns, let me hasten to say that it is written for those who, whilst possessing country cottages, are in no sense cottagers.

Nowadays "a cottage in the country" may mean anything from a six-roomed bungalow with a diminutive garden to a commodious residence surrounded by extensive grounds. But whatever its size, the garden of the country cottage offers unique opportunities for the growing of flowers in good and natural ways.

A Cottage Garden filled with hardy flowers is infinitely more satisfying than a group of gorgeous exotics stiffly staged in an ugly greenhouse; one represents Art, the other the achievement of wealth.

To the garden lover more than the flower show enthusiast I offer the suggestions contained in the following pages.

C. T.

WOODBIDGE, SUFFOLK,  
*May 1908.*



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# THE BOOK OF THE COTTAGE GARDEN



# THE BOOK OF THE COTTAGE GARDEN

## CHAPTER I

### THE COTTAGE GARDEN

IN writing a book on the cottage garden, one is conscious that the subject is of considerable difficulty. To many, this statement will appear absurd; and the many will be right or wrong in exact accordance with the views they hold upon the ideals and aims of modern garden craft. If the making of gardens is regarded as a material accomplishment, having for its purpose the service of purely utilitarian ends, then is the cottage garden the simplest and least elaborate expression of a diverse and complicated science. The humble plots of land attached to cottage dwellings are but patches of practice ground where the novice may try his hand at raising a few flowers and vegetables, assured that failure will entail no serious consequences, no waste of money, no lasting inconvenience.

The growing of produce for the table, the culture of flowers so that their blossoms may be gathered to brighten dingy rooms, the providing of lawns for tennis and croquet, the laying out of ornamental grounds that we may live amid trim, orderly surroundings—are these, then, the considerations that from time immemorial have quickened in the minds of men and women of refined instincts the love and need of a garden? If so, it means that our gardens are not gardens at all, but merely

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pieces of cultivated land which combine the material possibilities of market establishments with the healthy facilities of recreation grounds. Their planning and arrangement must be conducted on precisely similar principles to those governing the laying down of railroads or the building of factories; whilst their main object would be to serve purposes of economical convenience. Granting, for the sake of argument, that this is the case, there can be no question of the accuracy of those who declare that the cottage gardens of England are examples of garden craft in its crudest and most elementary form. From this, it naturally follows that to write a book dealing with such gardens is, to anyone possessed of the smallest aptitude for horticultural penmanship, a ridiculously easy proceeding. The limitations of the subject preclude any reference to matters requiring the highest skill and knowledge; the book, in fact, is suited only for the lowest shelf of the garden *littérateur's* library, the places of honour being reserved for advanced works dealing with gardens in the Italian style, gardens with statuary and fountains, gardens which cost thousands of pounds to maintain, gardens where, with skilled professionals and their aproned assistants, rare orchids are coaxed into bloom under conditions which may help to remind them of their native tropics.

But supposing after all that these things are not so; that the cottage garden, far from being an insignificant attempt to ape the splendours of more pretentious pleasure grounds, is in reality our nearest available approach to the ideal. Surely, then, we may pause in our judgment, at anyrate until such time as we have ascertained the truth or otherwise of the presumption. And that this same presumption is not false but true, is exactly what I hope to prove so far as the limits of this book will allow, at the same time showing the possibilities which the small country garden offers in the way

of achieving real and lasting beauty by the simplest and most natural means.

Scattered throughout the length and breadth of England, facing dusty roadsides, hidden among the shadows of quiet lanes, clinging to the slopes of seaworn cliffs, skirting golden commons, are cottage gardens innumerable. Rarely are they ugly; often they are pictures of sweetest charm and complete artistic fulfilment. Here is no straining after effect, no surrender to the dictates of passing fashion, no meaningless attempt to introduce into an environment utterly foreign to them, styles and mannerisms borrowed from other countries. Here we shall seek in vain the statuary and vases which, according so admirably with the stately dignity of those memory-haunted gardens of Italy, distort and make hideous the expensive "gardens" which certain architects have planned for English parvenus. Motives of economy, if not those of better feeling, have excluded from our wayside gardens the varnished huts with windows of stained glass, which, dignified as summer-houses, adorn a thousand suburban plots. The cheap conservatory is conspicuous by its absence; there are no rickety chairs with striped awnings, tawdry Japanese umbrellas or portable hammocks. In short, the average cottage garden *is* a garden, not a piece of ground littered with a medley of rubbish, which lacks even the merit of accomplishing the doubtful purpose for which it was intended.

Tended with jealous care, or, as is often the case, left to work out unaided nature's scheme of flower design, these humble gardens are frequently models worthy of the utmost consideration. Their very simplicity disarms criticism: the homely flowers basking in the sun are like old friends; the perfumed lavender and night-scented stock breathe a fragrance which stirs within us memories of happy childhood, memories which, strange to say, are

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not awakened by the same flowers grown in the gardens of the rich. If once the suggestion of money lavishly spent is allowed to obtrude itself into a garden, the message of tree and flower and shrub is stifled at its birth. Nature, even in her most lavish aspects, never advertises her wealth. Who, with an eye for beauty and form, could pass through one of those mighty forests of the New World, and forget their grandeur in reckoning the thousands of pounds worth of timber displayed? True, a log-feller might; a nature lover, never! Or who, but the most commercial minded, would pause to calculate in pounds, shillings, and pence, the value of the gorgeous orchids festooning the trees of some Brazilian swamp?

And yet that is precisely what does happen in hundreds of English gardens we have seen. The taint of money is everywhere—tons of soil removed from one spot to another; terraces and balustrades glittering with newness; artificial lakes on elevated ground; fountains playing; exotics, which in winter must be sheltered in heated structures, dotting the lawns and stairways. There is no air of peace or rest in such gardens. An army of men is constantly at work, sweeping, trimming, clipping, tidying—an endless round of wearisome and profitless labour. We forget the garden in the stupendous prospect of the wages bill.

How different is the cottage garden, whose very existence, since poverty not affluence called it into being, is due to a need in humble minds for its pleasant companionship. Its paths are moss-grown, innocent of the immaculate coatings of gravel dear to the owners of carriage drives and serpentine walks. Roses and creepers drape themselves in natural ways on porch and eaves, unvisited by a watchful assistant with his bag of nails and cloth shreds. "Bedding out" is unknown; instead, the borders are filled with a brave company of hardy





WAT. GORDELL AND OTHERS.



plants which greet the seasons as Nature intended. As summer wanes, the ground is littered thick with fallen leaves and petals, crimson, amber, chestnut, and gold. No one troubles to remove them; they drop to earth to nourish the plants which gave them life. Here in truth is realised, more closely perhaps than elsewhere, something of that subtle mystery without which the love of gardens could never have survived so long as it has done.

To what cause or causes must we then attribute the charm that attends our English cottage gardens? Tended by those who have served no apprenticeship in the culture of flowers, designed in happy ignorance, destined primarily to please a class ready to offend every known canon of art, yet they contrive to secure the admiration of men who are justly regarded as the leading exponents of practical garden making. Writing in *The English Flower Garden*, William Robinson says: "Among the things made by man nothing is prettier than an English cottage garden, and they often teach lessons that 'great' gardeners should learn, and are pretty from Snowdrop time till the Fuchsia bushes bloom nearly into winter." Let us look over the hedge into one of these homely gardens and learn if possible its secret.

To the believer in text book rules and to those who pin their faith to stereotyped plans, there will be little to gain in the way of information. At first sight, everything appears to be hopelessly mixed—paths of varying widths, beds unequally proportioned, plants straying from their legitimate quarters and establishing themselves wherever they can secure convenient roothold. Clearly, such a garden was not secured by the aid of working drawings, measuring rods or instruments for ensuring correct levels. And yet, on looking more closely, we shall find that here is no haphazard jumble, but on the contrary a direct acceptance of certain conditions, the

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realisation of which has been instrumental in procuring so excellent a result.

To begin with, no attempt has been made to interfere with the natural ground level, and this, in the case of small gardens especially, is a point of the highest importance. The mania for carting earth from place to place, and the craze for raising mounds and embankments, has ruined the appearance of hundreds of promising gardens, and has added enormously to the cost of their construction. A certain justification might be found for the practice if the site was hemmed in entirely by high walls, which prevented any view of the surrounding country: there can be none when the features of the distant landscape are plainly visible from the garden itself. A perfectly level garden is an anachronism on a hillside, and equally out of place in a flat country is one constructed on the terrace principle. As the charm of many small country gardens depends so largely upon the views obtainable from them, this principle is one that must ever be borne in mind. Indeed, half the secret of successful garden making lies in an endeavour to open out rather than exclude any picturesque features in the vicinity. This can often be managed without in any way sacrificing shelter or privacy. To materially alter the natural contour of the ground is usually a wanton act, entailing labour and expense and bringing no reward so far as beauty is concerned. The cottage garden is artistically satisfying because it is in harmony with its surroundings; its owners have regarded Nature as a guide and helper rather than an adversary to be stubbornly resisted.

Another noticeable feature will be the character of the flowers themselves. As a rule the number of varieties included is strictly limited—Roses, Hollyhocks, Helianthus, Delphiniums, Lilies, Pinks, and the more easily grown perennials. Instead of aimless “dotting,” the

several kinds are grouped in spreading patches, thereby producing bold colour masses. An effective carpet is usually provided by an unrestricted growth of mosses, saxifrages, and other dwarf plants, which have been encouraged to spread and seed themselves in every direction. How seldom in large gardens do we notice any attempt to clothe in similar fashion the bare patches of earth which form so poor a setting to beds of standard roses or flowering shrubs. Apart altogether from the beauty of these verdant carpets, they directly benefit the larger plants by shielding their roots from the effects of sun and drying winds. And, too, they enable the inclusion of hosts of charming little subjects which are too diminutive for more prominent positions.

In the Cottage Garden, the "bedding-out" system receives no encouragement. It is true that lack of opportunity rather than actual prejudice is responsible for this, but we are concerned not with motives but with results. Even were the cottager possessed of the cumbrous paraphernalia necessary to maintain regular supplies of short-lived plants, it is certain that he would rebel at the waste of labour and material involved in their constant planting and replanting. The countryman has a further prejudice against weaklings, either of the animal or vegetable kingdom, and we find that his garden is filled with hardy, robust plants which require no coddling and are able to shift for themselves. Since no attempt is made to include unwilling aliens, the flowers in the Cottage Garden are typical of the neighbourhood. In Cornwall and the sheltered coombes of Devon, the Fuchsia and Myrtle thrive winter-long in the gardens near the sea; in Scotland, the Flame Nasturtium garlands grey walls with ropes of scarlet. In every part of the country, from highest north to furthest south, there are shrubs and plants thoroughly acclimatised to each particular locality. A tithe of these will suffice to

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beautify the small garden; there is no need to court failure with half-hardy subjects or to enervate sturdy wildings by unnecessary shelter and warmth.

Provided only that it is of good form and colour, one hardy plant, well grown, is worth a dozen rarities of feeble habit and sickly constitution. Flowers raised as curiosities or because there is a one in a hundred chance that they may survive adverse circumstances, have no place in the small garden. Rarely is it advisable to pay the slightest heed to the untried "novelties," which to many form the most attractive section of the nurseryman's catalogue. Described in glowing terms, they appear irresistible; when grown, the few that do not fail altogether, are frequently discovered to be inferior in every way to the recognised types from which they sprang. In large gardens space can be afforded to make a trial of new varieties; in those of small extent, this can only be done by excluding old favourites of whose value there is no element of uncertainty.

I can well believe that many people, more particularly those who have plants to sell, will condemn this spirit of cautious conservatism as prejudicial to the best interests of garden art. Their strictures, however, need not concern us in the least. Too many books have been written with the unmistakable purpose of pushing the sale of new plants; too few have urged the fact that beauty most often results from the use of simple materials simply employed. Money is, indeed, the least needed factor to the realisation of a delightful garden, and for this reason the oldest of all the arts offers possibilities which in no way depend for their accomplishment upon wealth or station. All true garden lovers are generous, and it should be an easy matter, so far as hardy perennials are concerned, to obtain an ample stock of new plants by a system of exchange with one's neighbours. In this way the cost of maintenance is reduced to a



ROSE LAYING WITH PLANTS IN CLIMBERS





minimum, and a bond of mutual interest established between the owners of small pleasure grounds.

The cottager's garden is charming because it is appropriate—appropriate not only as regards its actual contents, but in its association with dwelling house and outbuildings. It is useless to expect a pleasing effect when a garden is dwarfed by the size of the house, or the house is made insignificant by the spaciousness of its garden. One is necessarily the complement of the other, and as it is rarely possible to fit the house to the garden it should be the care of every good designer to adapt the garden to the style and character of the house. There is no reason, of course, why a small house should not possess a large garden; the point is, that such parts of it as are actually adjacent to the building shall be duly proportionate and in keeping with its architectural plan. Arid wastes of gravel, unrelieved stretches of lawn, or numerous geometrically formed flower beds, are features too overpowering for the small cottage, which demands a garden of the utmost simplicity. Nowadays it is the fashion among the wealthy to build week-end cottages of unpretentious exterior and to surround them with gardens of the most elaborate description. I know one of this kind, a homely bungalow residence, creeper clad, and in itself wholly charming. But it is set in the midst of pleasure grounds laid out in the Italian style, with much stonework and carpet bedding. The effect produced is hardly less incongruous than would result from the placing of Buckingham Palace in a meadow.

To those who have eyes to see, there are lessons innumerable in the humble gardens of the countryside. After all—and of this none should be more conscious than their writers—books are but finger posts, which, so far as nature is concerned, merely point the way to the true sources of knowledge and inspiration.

## CHAPTER II

### LAWNS AND GRASS PLOTS

“The lawn is the heart of the true British garden.”

WILLIAM ROBINSON.

FOR some reason the English cottager is not good to his grass plot. Now and then we see the turf cared for as it should be, but as a rule it is neglected, weed-grown, and unkempt. The practice of leaving things to themselves, so often productive of charm where hardy flower borders and free-growing climbers are concerned, is fatal to the appearance of a lawn, which can only be beautiful when regularly tended. Nothing degenerates more quickly than once-mown turf; nothing gives a garden a sadder or more desolate aspect. If all culture were suspended for a year among the beds and borders and only the grass was regularly rolled, cut, and swept, the garden would still look a garden; the idea that it was used and appreciated, that labour was given cheerfully, would still prevail. So great a return does the lawn make for the care that is bestowed upon it, that although we should remark the weed-strewn borders and the wild tangle of the rose bushes, we should be far from saying that the garden was a wilderness, or that it meant nothing to its owners. Reverse the conditions and surround a neglected lawn with flower borders scrupulously kept, and not even their beauty will redeem the general impression that the place is unsought, unloved, forgotten. A garden lawn is a decorative feature which

is purely artificial. However much we may in other directions give way to Nature, imitate her methods, and submit to her caprices, here there can be no possibility of compromise. A lawn demands constant attention; the more it is subjected to the roller, the shears, and the broom, the better it will be. This is probably why the cottager who owns a grass plot fails to make his garden entirely satisfying to those who have an eye for the eternal fitness of things.

Comparatively few gardeners, even those who call themselves professionals and experts, understand the making of a lawn. To see the poor results achieved in many modern gardens, one would almost suppose that the successful laying of turf had indeed become a lost art. And yet it is comparatively simple, mainly consisting in the taking of infinite pains. Time of course is needed to enable the lawn to attain its full beauty of velvet verdure: this is why the lawns attached to some of the older colleges and ancestral homes of England are so fine and even in texture. For the rest, our climate is practically ideal for the perfection of well-kept sward; lovers of beautiful lawns may extract this much satisfaction from the doubtful blessings of a mist-laden atmosphere. Nor must it be forgotten that the brown and parched appearance of lawns during occasional dry summers is largely due to imperfect preparation of the ground previous to seed sowing or laying turf. By taking trouble, the grass in small gardens should be a sheet of emerald throughout the year. When we realise the difficulties which gardeners in other countries are obliged to face in order to get some semblance of good turf—often it means the annual sowing of fresh seed—we should feel encouraged to make the cottage lawn one of its most beautiful features.

In making a new lawn the vexed question naturally arises, whether it is better to lay turf or sow seed.

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Much may be urged for both systems, but the main consideration, that of cost, must be decided by the individual. The use of turf enables a finished effect almost at once; sown ground is often a long time before it becomes evenly clothed with verdure. Turf, if good, requires the minimum of attention, whereas sowing almost certainly involves more or less difficult attempts to checkmate the birds, which, unless prevented, devour grass seed as soon as sown. In some places the cost of cartage is a prohibitive item, and when the further expenses of cutting and laying are taken into account, even a small lawn so formed may prove an expensive luxury. The turf from some pastures abounds in weeds and the coarser grasses, and after the necessary cleaning has been performed little of the original material remains. In such cases, I should only advise the use of turf when it can be procured of good quality, cheaply, and at a reasonable charge for cartage.

Putting aside the difficulty of protection and the slowness with which sown lawns mature, the quality of their resulting sward is usually far superior to that obtained by laying turf. The mixing of grass seed has been reduced to a fine art. Special mixtures are prepared for various soils, elaborate precautions are taken to ensure purity, and the percentage of vitality is carefully tested. In the small garden, however, we need not study the question with the minuteness necessary to the proper formation of lawns on which games—bowls, tennis, croquet, etc.—are to be played. The cottage lawn will be entirely satisfactory if the greensward is close and even, good to look at, and pleasant to walk upon. The cost of preparing ground for either turf or seed is practically identical; the rest is really a matter of convenience and the length of one's purse.

Drainage is of first importance. A simple test will reveal the necessity or otherwise for artificial draining:



IRIDACEAE'S GARDEN



During the winter dig a few holes, 2 feet deep, at intervals over the proposed site; if water accumulates in stagnant pools at the bottom of the holes, it is evident that steps must be taken to rid the ground of its superfluous moisture. Good lawns cannot be expected on undrained clays or on land which is sour and bog-like. As the actual laying of pipes can only be undertaken by a practical man, well versed in such matters, it will be unnecessary to describe the exact process. The work should be put in hand early, as owing to subsequent sinking of the soil it is unwise to turf or sow newly drained land until six months have elapsed. The size of the pipes will depend in some measure upon the rainfall of the district, but, as a rule, 2-inch pipes are suitable for the smaller drains and 3-inch for the main which carries the water away to the outlet. It is not necessary to lay them at any great depth, 18 inches at the upper end with a fall of 6 inches, making 2 feet deep at the main, being sufficient. If the smaller drains are laid in rows 15 feet apart, entering the main or larger pipe at an acute angle, surplus moisture will quickly pass away.

As grasses are surface rooting plants, deep digging is not needed. Providing that the soil is stirred to a depth of 12 inches, and that all large stones are removed, the demands of the roots even in the driest summers will be amply met. Too great stress cannot be laid upon the need for absolute uniformity in all preparatory work; by that I mean that ground intended for a lawn shall be stirred to an even depth throughout, and that the successive layers of soil shall be of precisely the same character in all parts. It often happens that when levelling up uneven ground, material is brought from other parts of the garden to fill existing hollows, or that the top-soil is stripped from the higher ground and used for raising the slopes. Hundreds of lawns have been spoilt in this way, and their owners are at a loss to

assign a reason for the uneven, patchy appearance of the turf. The explanation is this: Grass varies in colour and texture as it grows on heavy or light soil; an almost insignificant excess of clay will produce a perceptible difference in the character of the turf. It therefore follows that if one part of the ground is surfaced with natural top-soil whose removal has laid bare the subsoil in another, the lawn grasses will speedily index the diversity of the ground in which the roots are feeding. This is a point worth considering, especially as it is one often overlooked by "professionals."

The best soil—a light, friable loam for preference—should be spread over the surface, all lumps and irregularities being carefully broken down. The lower layers may consist of coarser and more retentive soil, mixing manure and ballast, should such be needed, as the work proceeds. When finished the ground should be trodden closely and a perfectly level surface attained by the use of guide pegs, straight edge, and spirit level. In laying turf, allow half an inch between the joints, and settle the whole by gentle beating with the turf-beater. If the sods are higher in one place than another, they should be lifted and the soil scraped away from underneath; beating the turf flat causes the edges of the adjoining sods to be pressed into contact, and in a short time unsightly ridges appear. Fine, sifted soil should now be spread over the grass, working it into the hollows and crevices until a perfect surface has been secured. After a few heavy rains have fallen, go carefully over the lawn and take out all weeds; then give another dressing of sifted soil to fill up the depressions caused by subsidence. If the turf is not of the best, it will be advisable to sow grass seed liberally in March. During the first season roll the lawn frequently with a light roller, and when cutting see that the knives of the machine are not set too low. So much for turfing



When the lawn is to be produced entirely by seeding, somewhat different methods will naturally be employed. After the general levelling of the surface, a close, fine tilth must be secured by a systematic course of rolling and raking. Satisfactory germination is not possible in rough, lumpy soil. After each raking, roll the ground firmly, changing the direction on each occasion. Unless the soil is already rich, a dressing of one or other of the concentrated lawn fertilisers should be given, applying it a fortnight before the date fixed upon for seeding. Spring sowings are preferable to those made in autumn; from the middle of March to the end of April being the best time. A whole chapter might easily be devoted to discussing the several kinds of lawn grasses, their suitability or otherwise for various soils, and the proportions and ingredients of the numerous mixtures. Such questions, however, are outside the scope of the present work. Any nurseryman of repute will supply a good mixture, and if the class of soil—heavy, light, peat, loam, or sand—is specified, its composition may with safety be left to him.

In actual sowing, be generous in the matter of quantity. The fine grasses of which lawn mixtures are composed do not spread like the coarser meadow varieties, and niggardly sowing will cause patches and bare spots which, besides looking unsightly, have to be filled in later. A bushel of seed is none too much to sow a quarter acre lawn, and this quantity if regularly distributed will produce a close sward, at the same time allowing for probable losses in the way of non-germination and the depredations of birds. A calm, windless day must be chosen for sowing and the seed should be scattered evenly. It is, moreover, better to sow half the quantity first, distributing it from left to right across the ground; afterwards repeat the operation with the second half, only in this case working lengthways, so that the first

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sowing is crossed at right angles. Lightly rake the surface so as to just cover the seed with fine soil, after which the roller must be passed over the ground both lengthways and across.

As a rule, the watering of newly sown lawns is to be avoided, nor is it usually needed if the soil is already moist and the seed germinates quickly. Should very dry weather occur it may be advisable to cover the ground with cocoa-nut fibre; a thin layer is sufficient, and it is unnecessary to remove it later as the grass shoots will grow through it. When the grass is 3 inches high it should be cut with a sharp scythe, this being preferable in every way to the use of the mowing machine. The latter frequently damages new lawns, especially if the knives are not properly set; scything further encourages a close sward, and the fact that the grass is allowed to remain and act as a mulch greatly promotes active growth in a dry season. For this reason, the box should be detached from the machine should the latter be used during a hot summer.

Regular rolling and cutting will tend to keep a lawn green and beautiful. A light roller must be used until the grasses have made plenty of root fibres; after that a heavier implement will be needed. Never roll turf when there is a trace of frost in the ground, nor is it wise to do so when the earth is parched and baked with drought. Dewy mornings in spring and autumn are the best time, and the worker should not hurry but go slowly over every square inch of the lawn. No matter how carefully a lawn has been formed, a certain number of weeds are bound to appear. If permitted to remain they will spread, gradually ousting the grasses until the ground is covered entirely with plantains, daisies, and dandelions. Daisies should be grubbed up with an old table fork; plantains and dandelions may be similarly treated, but as it is usually impossible to get



ROCK PLANTS AT MESSRS. BEES' NUKSERIES



out the whole of the tap root, salt should be sprinkled on the cut surfaces to prevent fresh growth. In careful hands, the larger weeds may be eradicated by piercing a wooden skewer, dipped in strong carbolic acid, through the centres of the plants. However, it does not do to give such powerful fluids into the hands of careless folk, who would probably ruin their clothes, if no worse.

The so-called fairy rings are sometimes troublesome and unsightly, and one is frequently asked for a remedy. The rings of dark-coloured grass are caused by an excess of nitrogenous matter in the soil, consequent on the decay of certain small fungi. To obtain food supplies the latter are obliged to break fresh ground each season, so that the original spot becomes an ever-widening circle. Whilst little can be done in the way of immediate cure, it is probable that the occurrence of "rings" points to poverty or unhealthiness of the lawn. The use of manure, either in the form of one of the regular lawn fertilisers or a dressing of wood ashes, will usually improve matters, and in any case tend to make the rings less conspicuous.

## CHAPTER III

### HARDY FLOWER BORDERS

"On this bed I read the history of the year. Here were the first snowdrops; here came the crocuses, the daffodils, the blue gentians, the columbines, the great globed peonies; and, last, the lilies and the roses."—GEORGE MILNER.

THE cottage garden is first and foremost a home for flowers, and to make it worthy of its treasures must be the aim of all good gardeners. Not only do we want flowers, but we want them in endless profusion, in variety, and at all seasons of the year. From January to December there should be bloom and colour and fragrance in the garden; flowers dying, but in their death giving place to others; green shoots pushing their way through the fallen leaves of their predecessors; dwarf plants carpeting the earth; life, movement, freshness everywhere; never a moment's pause, nor a single suggestion of finality. The summer garden must ever be the most beautiful, because we in this grey, northern climate long for warmth and colour; but the garden of winter may be beautiful too, and in spring and autumn even more so. The secret of the ideal garden is its perennial charm; it exists not for a few months or weeks of fleeting loveliness, but for so long as we care to enjoy it. It is a sad waste of opportunity to limit the real life of a garden to spring and summer days, contenting ourselves with bare earth and empty borders for the rest of the year. Flowers should be with us always, and in seeking the best ways in which to grow

them, we must give preference to methods which impose no limits upon their life and usefulness.

The hardy flower border—not necessarily the herbaceous border—is the simplest and by far the most effective arrangement of plants for the small garden. For cottage gardens it may be said to be the only system. Not only does it permit of flowers being seen in their natural grace and beauty, but it is the most economical and least artificial of all schemes of culture. Its great charm is its permanence, and it may here be remarked that no method of flower growing which entails constant planting and replanting, transference of seedlings to pots and boxes, raising in hothouses with subsequent hardening off in frames, has anything to recommend it for the style of garden we are considering. Summer bedding has been the ruin of English gardens, and has done more than anything to stifle in people's minds the love of flowers for their own sake. To fill each year a certain set of beds with the same stereotyped contents, to propagate geraniums by the thousand and set them in stiff rows, in triangles, circles, ellipses, and squares, is not gardening any more than the designing of linoleums and mosaic is art. It is a dull, mechanical process involving dexterity without taste, labour without understanding; regarded æsthetically, economically, and by its results, "bedding-out" has nothing to recommend it; it is merely a stupid effort to keep alive the traditions of an epoch, which from the point of view of artistic achievement was barren and commonplace to a degree.

A vast number of beautiful hardy flowers lend themselves admirably to a permanent system of planting, foremost among them being such old-fashioned favourites as Hollyhocks, Delphiniums, Iris, Gaillardias, Sunflowers, Campanulas, Anemones, Asters, Poppies, Pæonies, Pyrethrum, and Montbretia. With these, the fragrant

Tea Roses, Spring bulbs and dwarf carpeting plants—Hepaticas, Saxifrages, Stonecrops, and Double Primroses—permanent borders may be filled to overflowing. Instead of aimless “dotting,” we may have fine masses of individual flowers which will increase in strength and beauty yearly. It is a common mistake to suppose that small gardens demand a microscopic and detailed arrangement of their contents, or that bold grouping is out of place unless the surroundings are wide and open. The contrary is the case; nothing tends to further restrict the apparent size of a small garden than the adoption of petty, irritating systems of planting. Strange though it may seem, boldly massed plants of fine colour and form actually convey a greater impression of space than do a corresponding number of less showy kinds chosen with a view to proportion. Lack of courage is fatal to any form of art, and this especially where gardens are concerned. Designers and planters alike show this spirit of timidity. New features are planned, but lest they should prove unsatisfactory—in other words, unconventional—they are planned inconspicuously; “at any rate,” says the designer, “I shall be safe, as supposing the effect is bad, it will never be noticed.” And so he adopts the policy of “hedging”—copies other men’s ideas, arranges “safe” combinations of colour, and all the time forgets that every garden, no matter how small, calls for individual expression and an original style of treatment.

The preparation of borders for permanent planting demands exceptional thoroughness. Seeing that they will remain practically untouched for years, everything depends upon the manner in which they have been treated at the outset. Good drainage is the first consideration, and without it there will be little chance of securing healthy bloom during the winter months. To lightly dig and manure a piece of ground, plant it with



permanent things, and imagine that it will remain a flower garden for more than a couple of seasons, is a fallacy. As a house which is to stand must have a substantial foundation, so must a flower border which shall not speedily degenerate into a litter of straggling, sickly plants. Having marked out the sites for borders—and these should be in open positions, as far removed as possible from overhanging trees and shrubs—the earth should be removed to a depth of at least two and a half feet. This may seem a considerable undertaking, but nothing less will do. Fill the bottom of the trench with a 6-inch layer of broken bricks, tiles, stone, or other rough material, for ensuring the freest possible drainage. Above this spread a few inches of coarse ashes to prevent the soil from filling the interstices between the bricks. The bedding compost, with which the remaining 2-foot depth of trench is filled, must be carefully prepared with a mixture of good, loamy soil, manure, sand, and decayed vegetable matter. It is not sufficient that the original earth be returned; in all probability it is poor, sour stuff, from which all plant nourishment has long been abstracted. For border making nothing exceeds in value top-spit loam from an old pasture field; this is not easily obtained, though occasionally it may be procured for the mere cost of carting. In any case, the soil used should be such that its fertility has not been impaired by years of hard cropping. Equal parts of loam, sand, and vegetable fibre make an ideal combination, and, manure being given from time to time in the form of top dressing, will sustain the border plants in health and vigour for a number of years. The earth must be allowed to settle before planting, and any sinking below the proper level be made good by the addition of more compost.

A border made thus will prove a revelation as to what may be done with hardy perennial plants. Every square

inch of surface can be covered with a growth of living things, beautiful and interesting throughout the year. In summer the soil will be cool and moist, its depth enabling slender root fibres to thrust their way downward far below the wilting influence of even the most scorching sun. In winter there will be no risk of its becoming cold and waterlogged, the drainage being ample to carry off any surplus moisture. Consequently the plants are always healthy ; roots secure from decay ; bulbs, maturing, by Nature's secret processes, bloom and leaf spike wherewith to greet the Spring ; a million life forces nourished, lulled, and quickened by the kindly earth to fulfil in due season their appointed destiny.

In choosing positions for permanent borders it is unnecessary to hamper oneself with orthodox rules. Their suitability for the class of plants which will occupy them is the only consideration of any importance ; unlike the stereotyped flower beds of geometrical outline they look well anywhere, and are equally suited to gardens of small or large extent. For the choicer plants an open, sunny situation is best, though care must be taken that it is not wind-swept. High winds are indeed the greatest menace to the culture of hardy border plants, whose height and luxuriance render them particularly susceptible to damage. The provision of shelter, so easily attained by the judicious planting of suitable shrubs, is always the first care of the gardener who studies the needs of flowers. Wide borders of perennials flanking the main pathway of the cottage garden are perhaps the commonest and most delightful way of securing appreciation for this particular feature. Filled with boldly massed plants of fine form and colour, we have a bright yet dignified approach to the smallest dwelling. In these flanking borders we would plant all the best of the hardy flowers, and by thoughtful arrangement secure an almost uninterrupted succession



CARPETING PLANTS



of bloom. Lilies in variety; Gladioli, glorious in colour; Delphiniums, bluer than summer skies; Aquilegias and stately Hollyhocks; Gaillardias, Autumn Anemones, Pinks and myriad-flowered Asters; flaming Torch Lilies and scented Paeonies; lavender and steel-blue Sea Hollies, both delightful tone contrasts to their gay companions; Dielytra, feathery Spiræas, Phloxes, Pyrethrum, and Evening Primrose; scarlet Salvias and fragrant Rocket. Spring would find the borders bright with gold and blue and silver—Narcissi, Grape Hyacinths, and Scillas; Snowflakes, Crocuses, and sheets of Tufted Pansies. In winter there may be Christmas Roses and Alpine Heaths, the rich green foliage of Saxifrage and Rockfoil, Iris Stylosa in warm places, and all the wondrous combinations of tender colour as displayed in the stems of many herbaceous plants. It is a bad plan to cut down these stems in autumn; rather should they be allowed to remain to give us beautiful effects in the winter garden.

At the back of the path borders we might arrange grass plots, unbroken stretches of turf as large as the size of the garden will permit. Grass is desirable in the smallest garden, but it should never be cut up into beds. Fringing the miniature lawns, a planting of choice flowering shrubs would look well, and would help to ensure privacy and a degree of shelter. Between these shrubs and the grass, space could be found for a further planting of good herbaceous things, only these must be chosen from a class of plants which does not object to partial shade and the encroachment of shrub roots. By far the most effective way of securing these shrub and plant combinations, is to group the former so that they present an irregular margin with frequent recesses and embrasures running inwards from the grass edge. In these may be planted colonies of fine-leaved Ferns, Foxgloves, Solomon's Seal, Day Lilies,

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and *Acanthus*. Cover the earth with a growth of *Woodruff*, evergreen *Candytuft*, and *St John's Wort*, whilst shade-loving climbers of slender habit may clothe the stronger shrubs with a filmy veil of tender green.

There is another position in which permanent borders may be made, and that is beside the actual walls of the cottage. Too seldom we see advantage taken of this ideal site, but when we do we are bound to realise the charm of such arrangement. Objection is sometimes made to the growing of flowers close to the house, the usual reason given in such circumstances being that they are productive of damp. The same mistaken notion exists in some minds with regard to ivy and other creepers, whereas a moment's thought should serve to justify their presence on the score that they are far more likely to absorb moisture than produce it. Properly drained borders are never likely to injure the fabric of walls, and cottage dwellings demand, above all things, close association with flowers and graceful climbers. Bare stretches of gravel seldom look well even when surrounding houses of considerable size and some artistic pretension; their effect is cold, dreary, and formal where a homely cottage is concerned. Nor can turf be regarded as other than a troublesome and unsatisfactory substitute. To keep grass evenly trimmed when it is allowed to grow close up to walls, entails a vast amount of labour, and the constant blunting of shears. The laying down of turf further negatives the use of such delightful wall coverings as *Clematis*, *Roses*, and *Jasmine*. Borders filled with gay perennials give, on the other hand, ample scope for wall gardening, and in themselves form an exquisite setting to almost every style of building.

Borders close against the house can be utilised for growing all the choicest plants at our command. If the

aspect is sheltered and sunny—and the cottage should always be situated so that the living rooms may be filled with sunshine—we may make a border and fill it with slightly tender plants, which, happy in such positions, would probably suffer in the more exposed parts of the garden. A special feature might be made of scented flowers whose summer fragrance would enter the open windows, filling the whole house with delicate freshness. I remember with gratitude a tiny cottage drawing-room, a dainty vision of white and green and old satin-wood furniture; through the open windows came the cool evening breeze perfumed with the breath of night-scented Stocks, which had been planted in just such a border as we are considering.

It is important when making these house borders that they shall be of a width directly proportionate to the size of the building. If too wide, they dwarf the cottage; if too narrow, they look poor and insignificant. Six feet is the maximum depth permissible for small houses, and considerably less will be ample for cottage and one storey buildings. As to plants for filling them, choice should be made from varieties of moderate habit: avoid coarse growing things like the larger Poppies, and also such tall plants as Sunflowers, Hollyhocks, and Delphiniums, which would tend to rise above the windows and exclude light. Lilies, Irises, and the best kinds of Tea Roses are especially suitable, also *Dielytra*, Stocks, Carnations, Wallflowers, scented *Pæonies*, and *Chelone*. Climbers should be planted at the back, and encouraged to clothe the walls in free and graceful ways. No systematic training or nailing should be attempted, and, above all, Ivy, with its sombre, dusty foliage and greedy roots, must be banished from the vicinity. A well-coloured wall, either of mellow brick or warm grey stone, is in itself a delightful background for flowering plants. For this reason, it should not be

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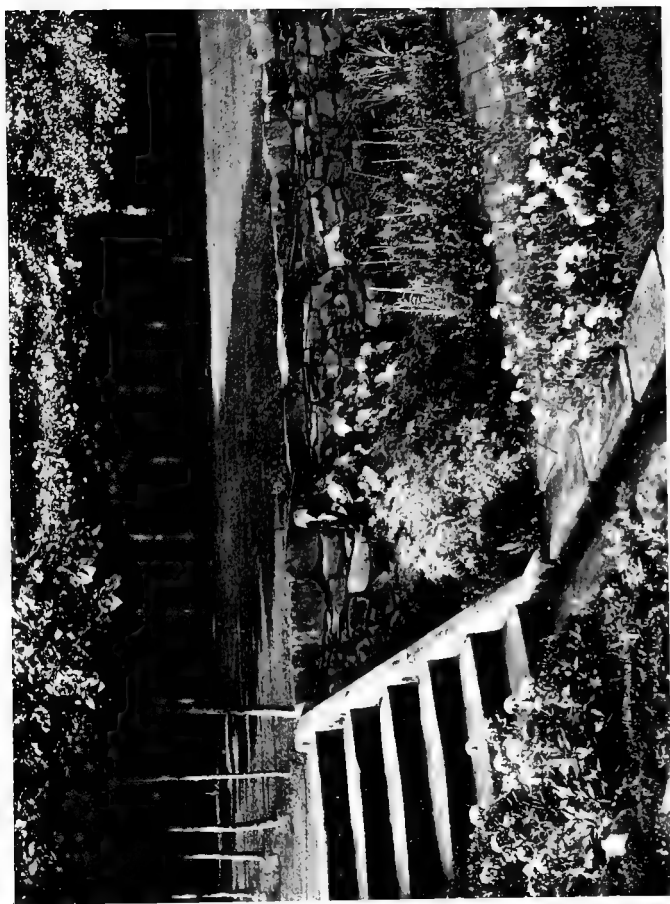
too closely covered with creepers, but merely relieved from bareness by a light drapery of Vine, Wistaria, and Rose.

To provide colour and greenness during winter, the border may be well planted with a carpeting of hardy Alpines—Stonecrops, Rockfoils, Partridge Berry, and the dwarf Heaths. In spring, these will be pierced with the leaf and bloom-spikes of Crocuses, Snowdrops, Scillas, and the choicer varieties of Narcissi; later on, Spanish Irises and Fritillaries will take their places. In summer the border may overflow with good things, autumn finding it still fair with late Tea Roses, Cardinal Flowers, and Autumn Crocuses. I have drawn particular attention to this style of border, as it is perhaps the most beautiful of all, more intimate certainly than those in other parts of the garden, bringing to our very windows the fairest flowers of the year. For very small gardens it is, indeed, the way of all others in which to provide an ideal setting for a building, be it featureless or of good design.

Before giving the names of suitable plants for mixed borders, it may be well to briefly enumerate the points which should be observed in making and stocking them:

- (1) Thoroughly prepare the borders by deep digging, the provision of ample drainage, and the use of freshly composted soil.
- (2) Remove the existing soil to a depth of at least  $2\frac{1}{2}$  feet before inserting the drainage material.
- (3) Let the borders be few in number, but of such size that they may form bold features in the garden scene.
- (4) Avoid the proximity of trees, and also heavily shaded positions; shrubbery borders must be filled with specially robust plants.
- (5) Ensure almost perpetual bloom by choosing plants which flower in succession.
- (6) Use only hardy plants, and the best of each genus.
- (7) If plants fail, insert others in their place, carefully tending them until they have become established.





ROCK-WAITING



(8) Well-grown annuals may be given a place in the mixed border, but the majority of plants should be perennials. (9) Provide winter colour by the inclusion of evergreen rock plants, and allow the stems and foliage of certain herbaceous things to stand uncut until early spring. (10) Ensure variety, and pay particular regard to colour combinations. (11) Remove plants only as they become worn out and overcrowded.

## HARDY BORDER PLANTS.

Acanthus	Eryngium.	Œnothera.
Achillea.	Funkia	Pæonies.
Adonis.	Gaillardia.	Penstemon.
Aquilegia.	Gentiana.	Phlox.
Armeria.	Geum.	Polemonium.
Asters.	Gypsophila.	Polygonatum.
Bocconia.	Heleniums.	Poppies.
Campanulas.	Helianthemum.	Primula.
Catananche.	Helianthus.	Pyrethrum.
Centaurea.	Helleborus.	Ranunculus.
Cheiranthus.	Hemerocallis.	Roses.
Chelone.	Hesperis.	Rudbeckia.
Coreopsis.	Hollyhocks.	Salvia.
Delphinium.	Kniphofia.	Scabious.
Dianthus.	Lavandula.	Spiræas.
Dictamnus.	Lobelia.	Tiarella.
Dielytra.	Lupins.	Trollius.
Digitalis.	Lychnis.	Verbascum.
Doronicum.	Malva.	
Erigeron.	Monarda.	

## BULBOUS AND TUBEROUS-ROOTED PLANTS.

Alströmeria.	Anthericum.	Colchicum.
Amaryllis.	Calochortus.	Crocus.
Anemones.	Chionodoxa.	Erythronium.

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Fritillarias.	Liliums.	Ranunculus.
Galanthus.	Montbretia.	Schizostylus.
Gладиoli.	Muscari.	Scilla.
Iris.	Narcissi.	Trillium.
Leucojum.	Ornithogalum.	Tulips.

### DWARF PLANTS FOR CARPETING.

Arabis.	Saponaria.	Thyme.
Aubrietia.	Saxifrage.	Veronica.
Linaria.	Sedum.	Viola.
Primula.	Sempervivum.	

A selection from the foregoing will more than suffice for the Cottage Garden. If any well-known plants have been omitted, it is probably because they are not altogether hardy, or are of too coarse a habit for borders of moderate extent. It is unfortunate for many reasons that when giving lists of plants, it should be necessary in most cases to employ their Latin names. Much as I prefer to speak of flowers by their everyday names, the practice in writing tends to much confusion, besides occupying a larger amount of space.

## CHAPTER IV

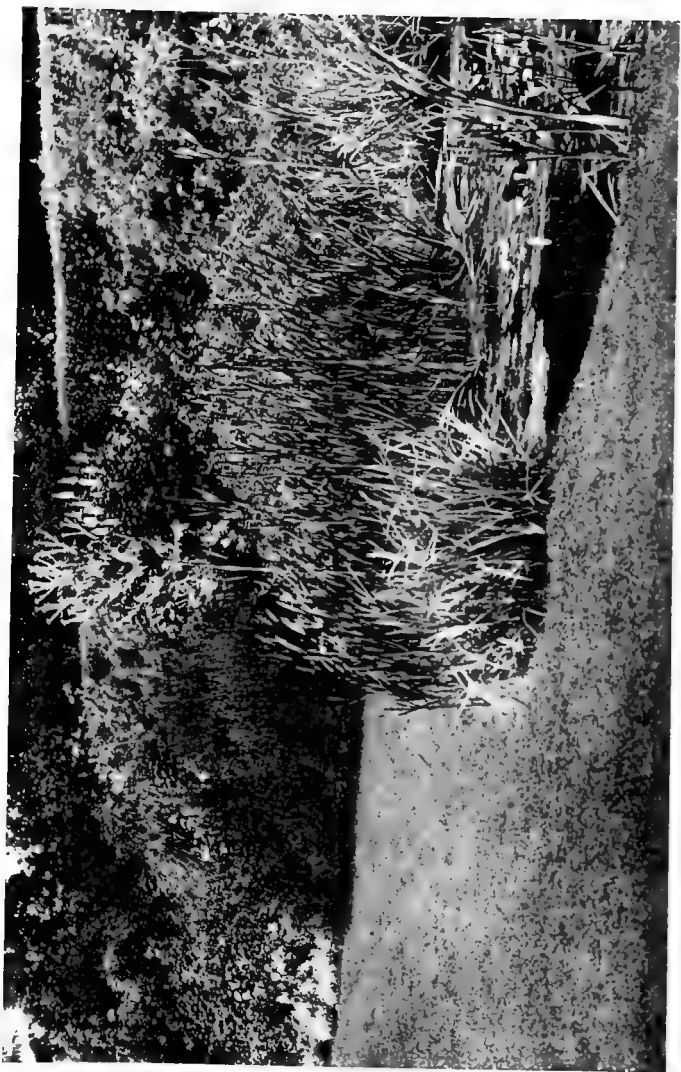
### ANNUALS AND BIENNIALS

So much attention is devoted nowadays to herbaceous perennials that we are in danger of neglecting many families of beautiful flowering plants of less permanent character. Apart from the fact that many of our most cherished garden flowers are of annual or biennial duration—Sweet Peas, Mignonette, Gaillardias, Scabious, Evening Primroses and fragrant Nicotiana, to mention but a few—we must remember that no other class of plants is capable of fulfilling quite the same degree of usefulness. Were it not for annuals, newly made gardens would be practically barren of flowers until the second season; as it is we may have an abundance of bloom and colour within a few months. A severe winter will often levy toll upon the gay company of the herbaceous border, so that the coming of spring reveals blanks and earth spaces which must somehow be filled. Even supposing that there is a reserve supply of perennials, it is usually too late to move them with safety, and in any case the chances of their rapid establishment are exceedingly doubtful. By filling the bare patches with April sown annuals, summer will find the border as good as ever, and if certain colour schemes have been arranged, the choice of annuals is so great that we can generally supply any particular shade or combination to replace that which is lost. Then again there are many who use their cottage homes as summer residences only, closing them during the winter and early months

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of spring. The gardens, neglected as they must be for half the year, cannot be expected to fulfil the expectation of summer beauty unless they are subjected to annual replanting and renovation. For house decoration, too, annual flowers are of supreme value; the more they are cut the more freely is bloom produced. And if their true place is in the reserve garden, they are equally welcome in other situations, in beds and borders, as carpeting plants between Roses and flowering shrubs, in the joints and crevices of old walls, by hedgerow and stream-side, anywhere in fact where space can be found to drop a few seeds or root-hold secured for thinnings and spare plants.

One great advantage of annuals consists in the long period over which they may be induced to flower, following the simple expedient of making successional sowings of most hardy kinds from March onwards until June. But in this we must take into consideration both soil and locality. Late sowings are seldom satisfactory in hot, dry summers, or on land which is light and unretentive of moisture. We must then sow early, that the young plants may have made plenty of root growth before the advent of warm days. In deep, loamy soils which are well drained, both early and late sowings are permissible. The happiest conditions for annuals are found in northern gardens, where there is generally mist and coolness all through the summer months. I have never seen finer flowers than those growing in the Cottage Gardens of the English Lake District; but there the trying months of July and August are often wet, and the presence of water and morning haze produces just those atmospheric conditions that are ideal for the growth of plants. In the south and in places where summer rainfall is limited, annuals suffer much from the effects of drought, and in exceptionally dry seasons, of which, however, we have



LAWN MARGIN AND PATH, 1964





experienced few of late years, it may be necessary to water freely in order to keep them alive. But it frequently happens that an ill-prepared soil and the overcrowding of plants is responsible for more losses among flowers of this class than can be traced to any natural shortcomings.

If left to themselves, annuals shed their seeds in autumn at the conclusion of the flowering period; these, in the case of the hardier kinds, germinate at once, and the young plants attain fair strength and size before the arrival of winter puts an end to further growth. Remaining dormant until spring showers and sunshine loosen and warm the soil, they then make rapid headway, and flower much earlier than their fellows. Autumn-sown plants are immeasurably stronger than those whose seed has been saved until spring, and in sheltered places and with all such varieties as are able to withstand the stress of winter, Nature's way should be followed. A few carefully prepared beds in the reserve garden, or a section of the espalier or fruit border, would serve as a seed ground, the soil being raked fine and the seeds sown in drills. The seedlings must be thinned as soon as large enough, and may be planted out in permanent positions during October, or left where they are until March.

Half-hardy annuals comprise some of the best of garden flowers, and although common usage has associated most of them with the stereotyped bedding-out system, there is no reason why they should not be used in other and prettier ways. Phlox Drummondii, so varied in colour, and beautiful when used as a carpeting plant for beds of Tea Roses and flowering shrubs; Verbenas, brilliant through summer and autumn; Balsams, dwarf Snapdragons and fragrant Heliotrope; Ageratum, charming with its note of pale lavender in the mixed border; Pyrethrums, Nicotiana,

*Dianthus*, and glowing *Salvias*—all may be raised in pans in heat in January and February, and will be ready for the open ground by May. Those who are without a heated greenhouse or hotbed must defer sowing until early April, placing the seed pans in a cold frame facing south, when the majority will germinate freely in fine soil. They will even thrive if sown in the open in their flowering positions, but May is the earliest time for outdoor sowings and the provision of light, loamy soil is necessary to ensure success. It is a pity that so many of these delightful half-hardy things should have hitherto been badly used; the nurseryman and the street-hawker with his boxes of pinched, sickly seedlings have blinded us to the real beauty of the so-called bedding plants when used in free and unconventional ways. The much abused *Lobelia* becomes an exquisite thing when we cease to associate it with the everlasting scarlet *Geranium* and yellow *Calceolaria*. In spreading tufts and patches among perennial plants, its intense blue is wonderfully effective; I never realised its value until I saw it used as a dwarf carpeting plant to beds of pink *Carnations*. It will be a good day for our gardens when we learn to separate half-hardy annuals from the idea of carpet-bedding; there is no need to grow them apart from other flowers, their rightful place being the mixed border, where, in scattered colonies among other things, they are especially happy.

Strictly speaking, biennial plants are those which produced from seed in one year, flower the year following, ripen seed, and then perish. But we need not concern ourselves much with botanical definitions, which are liable to considerable modification and exception. In favoured districts many “biennials” flower during the same year in which they are sown, whilst precocious specimens are for ever contravening accepted rules as to their blooming period and limit of endurance. By

treating them in precisely similar way to autumn-sown annuals, we shall save ourselves much difficulty and confusion, and with reasonable care an abundance of strong, healthy plants should be available for filling up vacant spaces during late autumn and spring. Certain flowers, although not strictly biennials, are best treated as such, among them being the Pansies, Violas, Hollyhocks, Sweet Williams, and Chimney Campanulas. These do not die after the second season in the manner of true biennials, but as the quality of their bloom deteriorates so greatly and general unhealthiness is the usual accompaniment of later years, it is best to constantly renew the stock of plants by fresh sowings.

The great point to be observed in growing both annuals and biennials is to practise early and rigorous thinning. It is almost impossible to convince some people that one well-grown plant is worth a dozen starved and overcrowded specimens, or that, given plenty of space and rich soil, individuals are capable of developing into size and luxuriance equal, if not exceeding, that of many herbaceous perennials. Much of the prejudice against these short-lived plants has arisen from the poor ways in which they have been grown, and the feeble habit they have in consequence attained. We have only to notice a single plant of Mignonette, which has been perhaps overlooked and allowed to grow away in isolation in a rich kitchen garden border, to realise the splendid capabilities of many similar flowers. Plants which in overcrowded beds scarcely grow more than a few inches in height, if given all the room they ask, will surprise us by their strength and beauty. The fact that seed of most varieties is cheap and plentiful should enable us to thin out and discard young plants without thought of extravagance.

As to the best ways in which annual and biennial plants may be used at various seasons, we should

consider chiefly their value for spring and autumn gardens. In summer the company of herbaceous perennials are at their best, and with the Roses in full bloom there is no lack of colour and variety. The good gardener laments most of all the "off seasons," and would gladly make the pageant of flowers continuous if he could find plants capable of bridging the intervals between the chief periods of bloom. That is precisely what annuals may be used for, and whether as successors to the departing brilliance of the spring bulbs, or as forerunners to the Dahlias, Torch Lilies, and other true autumn flowers, we may employ them as connecting links in the great chain of floral beauty. But to get the best results we must break away from the old, stereotyped ways, and, in the spring garden, group bold masses of autumn-sown annuals without regard to symmetrical outline. Forget-me-Nots, which are best treated as annuals, are among the most badly used of spring flowers, and yet assuredly they are as delightful as any. Contrast the stiff, compact lines of *Myosotis* surrounding beds of yellow *Auriculas* or *Pansies* in the way practised by the orthodox lawn bedder, with the same flower giving tessellated sheets of azure on the ground between shrubs or in cool, half-shady places. The annual *Candytufts* (*I. umbellata*) are invaluable for the early flower border, and in rich soil spread and flower abundantly. Both they and the *Rocket Candytufts* (*I. coronaria*) should be sown in autumn, and from April until July the bold masses of white, crimson, purple, carmine, and pink are among the showiest things in the garden. *Godetias*, in many colours, are adapted for the same purpose, and succeed with similar treatment. On warm soils nothing can be better than the *Intermediate Stocks*, which, sown in July or August, flower during spring; they may also be sown in March for autumn display. The *Brompton* and



MARGINAL CLUSTERS AT THE GRASS NUCLEUS



Queen Stocks are biennials, and must be sown in June to flower the following summer. It is unfortunate that the wintering of these beautiful plants should often occasion difficulty, but they are well worth protection if the situation is at all exposed. *Nemophila insignis* is another good plant for spring flowering, and, like most of the hardy Californian annuals, is best sown in autumn, and afforded slight winter shelter if needed.

The summer months bring us a host of beautiful annuals, and, provided that they have all the moisture needed, they flower freely and brilliantly into September. From seeds sown in April we may have, amongst others, the annual Poppies, descendants mostly of the common scarlet Corn Poppy (*P. Rhæas*). The double varieties known as French Poppies are of almost every shade, but even they have been surpassed by the Shirleys, so exquisite that they alone might almost form a garden. Seed must be sown thinly where the plants are to bloom, and early thinning is necessary. The best situations for these flowers are the less highly-cultivated parts of the garden; they look particularly well growing near sunny banks or in colonies beside the orchard pathway. The Larkspurs, not to be confused with the tall herbaceous Delphiniums, are wonderfully effective, and in addition to great range of colour, display varying habit, from the dwarf forms of *D. Ajacis* to the splendid Branched Larkspurs (*D. consolidum*). These latter are variously coloured, and in good soil develop into fine, bushy plants, covered with violet, red and flesh-tinted flowers, mostly double. The Larkspurs should be sown early in their flowering positions, and if the old stems are removed after blooming they will continue to open fresh buds until far into autumn. Annual Flaxes (*Linum*), *Eschscholtzias*, not forgetting the lovely double *Crocea*, *Clarkias*, and Sweet Sultans, are known

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to everyone, and are all of the simplest culture. Of annuals suitable for cutting, we may have yellow and red *Coreopsis*, single Sunflowers (*Helianthus*), Scabious, not a true biennial; Cornflowers, and, of course, Sweet Peas. Sweet-scented flowers will include the Ten-week Stocks, and that delightful evening bloomer, the fragrant Tobacco Plant (*N. affinis*). If distinctive habit and foliage is needed, there are annuals like the Castor-oil Plant (*Ricinus*), which must be raised in heat and afterwards transferred to the open border, Maize, and the Hemp Plant (*Cannabis*), fine in groups and usually successful in town gardens. Besides these are numerous climbing plants, which may be grown in free and pretty ways over trellis and hedge, or as bank trailers—*Convolvuli*; *Nasturtiums*, tall and dwarf; Canary Creeper; *Tropaeolum Lobbianum*, in warm places; and Gourds, in quaint and endless variety.

The majority of the foregoing annuals will serve also for the autumn garden. All we need do to ensure a full display of bloom is to arrange successional sowings at intervals during the early summer months. With many it is customary to make but one sowing of the chief varieties in April, with the result that most of the plants are out of flower by August at latest. September and October are often the most pleasant months in English gardens, and it is worth making an effort to secure gaiety and colour in the borders until the first frosts of winter. Annuals sown during June will, under most circumstances, flower freely from September onwards. If the summer is exceptionally hot and dry it will probably be necessary to water seedlings, at any rate for a time; but their recuperative powers are wonderful, and though flagged, they quickly recover and burst into bud and greenness with the coming of the autumn rains. It is possible, of course, to sow fresh seed where the plants are to bloom, removing for the



purpose the early summer annuals as they finish flowering. Should, however, there be no vacant spaces available, the seedlings may be raised in shallow boxes and transplanted later, giving them plenty of water until they have become firmly established. Frequent cutting, and above all, the removal of seed pods directly they form, helps to prolong the flowering period, often, in fact, resulting in a second crop of bloom from the same plants.

A list of Annual and Biennial Plants, including also certain other varieties best treated as such.

*Ageratum.	Gilia.	Nemesia.
Alyssum.	Godetia.	Nemophila.
Antirrhinum.	*Gourds.	*Nicotiana.
*Arctotis.	Gypsophila.	Oxalis.
*Balsams.	*Heliotrope.	Pansies.
Blue Cupidone.	Hemp Plant.	*Penstemon.
Campanulas.	Hollyhock.	*Petunia.
Candytuft.	Larkspur.	*Phlox Drum-
Cape Marigold.	Leptosiphon.	mondi.
*Castor-oil Plant.	*Lobelia.	*Pimpernel.
Centaurea.	Love-in-a-Mist.	Platystemon.
Centaury.	Love - lies - Bleed-	Polygonum.
*Chinese Pinks.	ing.	Poppies.
*China Asters.	Lupins.	Portulaca.
Clarkia.	*Maize.	Pot Marigold.
Convolvulus.	Malope.	Pyrethrum.
Coreopsis.	*Marigolds.	Rocket.
Cotton Thistle.	*Mesembryanthe-	Rose Campion.
*Cuphea.	mum.	*Salpiglossis.
Eschscholtzia.	Mentzelia.	*Salvias.
Evening Primrose.	Mignonette.	Saponaria.
Flax.	Mullein.	Scabious.
Foxglove.	Myosotis.	*Schizanthus.
Gaillardia.	Nasturtiums.	Silene.

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*Stocks.	Tree Mallows.	Viscaria.
Sweet Peas.	Tricolor Chry-	Wallflowers.
Sweet William.	santhemum.	Whitlavia.
*Thorn Apple.	*Verbena.	*Zinnias.
Toadflax.		

These marked \* are half-hardy.



A ROCK WALL AT MESSRS. BEES' NURSERIES



## CHAPTER V

### ROSES

“The first o’ flowers.”

BURNS.

MORE has been written of the Rose than of any other flower; hundreds of books have been devoted exclusively to it; it has figured in poetry and prose, in monograph and essay; acres of canvas and paper have been covered with its pictorial representations; every English gardener is supposed to be a walking encyclopædia of Rose lore. Rose literature is cheap; the florists’ catalogues, scattered broadcast by the million copies and obtainable free, gratis and for nothing, are veritable mines of information on the subject; hundreds of varieties are figured and described, and their culture explained minutely. There are Rose societies, Rose shows, men who call themselves Rosarians, gardens devoted exclusively to Roses; in a word, the Rose is paramount. What need, then, to say anything further about it, when clearly there can be nothing further to say?—thus the average reviewer when a new Rose book is thrust into his hands. At the risk of appearing paradoxical, I make bold to answer, that in spite of the interest taken in them, Roses are among the least understood and appreciated of all flowers; that we rarely see them properly used; and that Rose shows have done more than anything to spoil the Rose as a decorative plant. Instead of valuing the Rose as a peerless beautifier of garden scenes, a vast number of people limit its associa-

tions to green boxes holding six or twelve "distinct varieties"; to stuffy tents; to muslin frocks, military bands, and all the wearying paraphernalia of fêtes and flower shows. Two-thirds of the available literature on Roses is concerned with the raising of prize blooms, much of it being the work of "successful exhibitors." All of which has resulted in the neglect of the Rose as an essentially decorative plant, and of ignorance as to its adaptability for numberless situations in the garden where free growing, free flowering plants are desired and esteemed. The cottage garden is the true home of the Rose, and this chapter will suggest how Roses may best be grown and appreciated.

In the first place let us rid ourselves of the common idea that Roses must always be regarded as a class of plants entirely distinct from the rest; that is to say, that they require special treatment, special beds, special manuring and isolated positions. It is true that when Roses are grown for show purposes they are usually planted stiffly in borders, the ground is thickly blanketed with manure; labels, pegs, and tin protectors are much in evidence, and once a year some remarkably fine blooms are produced. But this does not mean that Roses cannot be grown in simpler and better ways; they can, and the result is far more beautiful. Grown as a show flower, the Rose is really a poor thing in the garden. For quite ten months in the year it is practically devoid of any beauty whatever, and as soon as its brief flowering period is over it becomes valueless as a decorative plant. As well expect beauty from a row of mops as from a line of standards, whose only contribution to the eternal pageant of the seasons is some half-dozen apiece of stiff and far too perfect blooms. Standard trees should never be planted in Cottage Gardens. Nor is there any need to isolate the Rose in any way whatever; rather should it be grown freely among other flowers, receiving practi-

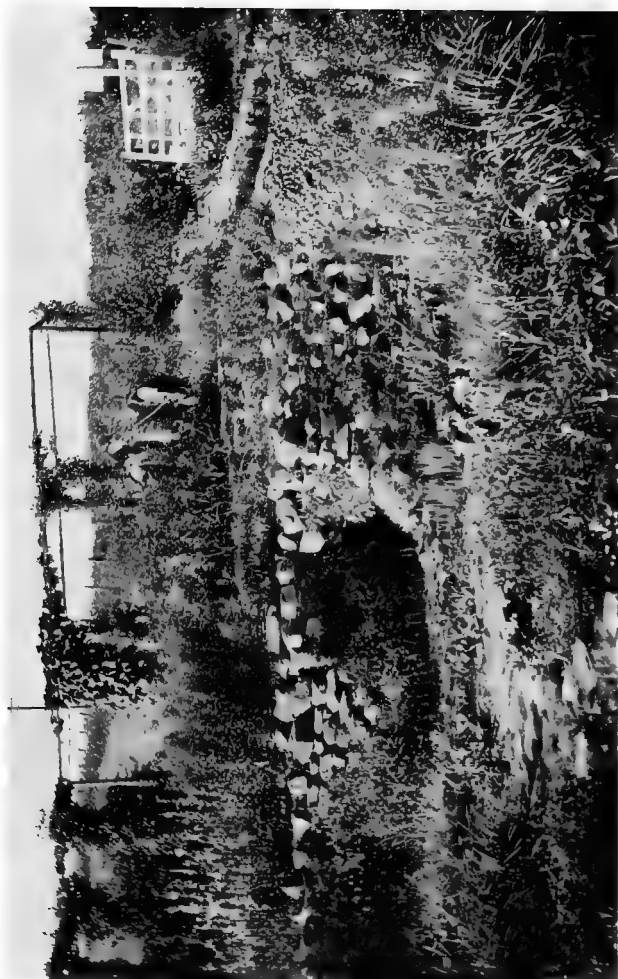
cally the same treatment as they. In borders with herbaceous things; on walls with hardy climbers; over banks and hedges; in shrubberies; beside large trees; covering arches, pergolas and fences; combining in a hundred beautiful ways with garden flowers of every kind. Now that Roses are raised in such infinite variety of habit, and their flowering period has been prolonged from a few weeks to many months, there is hardly a position in the garden where they may not be planted and enjoyed.

One of the worst features of Rose growing as usually practised, is the bareness of the earth surrounding the trees and bushes. To see the majority of Rose gardens, one would suppose that the queen of flowers was a fragile weakling, which would speedily be choked out of existence if other plants were allowed anywhere in the neighbourhood. Possibly too, the craze for winter mulching has something to do with it; anyhow, we nearly always find that dull patches of naked earth, or, worse still, unsightly layers of manure and litter, are the backgrounds against which the brown shoots and fragrant blossoms are displayed. This is the way of the nurseryman and the prize hunter, but no one who cares for flowers for their beauty in the garden will think of sacrificing general effect for the sake of a handful of show blooms. If Roses are planted in borders which have been properly prepared, they will remain in health and vigour for a number of years without the smallest necessity for winter mulching. Permanent systems of planting are much to be desired in all gardens; not that we may avoid labour by adopting them, but because they enable us to see flowers in their full measure of beauty, and give us interest at all seasons, even in winter. The continual uprooting of beds, so that hardly have one set of plants finished blooming before they are cleared away to make room for others, reminds one of a

child's garden, whose contents are frequently examined to make sure that their roots are growing properly. In the case of Rose-beds, the existing soil should be removed to a depth of at least two and a half feet, and a layer of drainage material placed at the bottom, as for herbaceous borders. Then if a portion of the old soil be retained and mixed with twice its bulk of heavy loam from a pasture field, we shall have an ideal Rose-growing compost for making up the beds. Hardy varieties of the free-blooming Teas can be planted in such quarters without necessity either for their removal or the addition of manure, for quite seven or eight years. Not only this, but we may replace the usual mulch by one of living foliage, and carpet the whole surface of the beds with dwarf alpines, violas and creeping rock plants. Against this background of shaded green, the colour and form of the Roses is seen to fullest advantage; there is no bareness at any season; and during hot summer days the earth, protected by its dense carpet, is never dry nor is watering in the least necessary.

The first thing to be done in selecting Roses for the cottage, or any small garden, is to make sure that we are obtaining really hardy kinds; secondly, that the varieties chosen are free and almost continuous bloomers. In connection with this latter point most people imagine that they cannot do better than plant those known as "Hybrid Perpetuals." This, however, is a great mistake, as except for a few isolated varieties the so-called "Perpetuals" are anything but that; in fact, their flowering period is remarkably short. One of the few Hybrid Perpetuals worth growing in the small garden is the old *La France*, whose pink flowers gleam among the dark, shining foliage far into winter; *Victor Hugo* is another constant bloomer, but speaking generally the Hybrid Perpetuals, though fine in flower, give little return for the space they occupy.





A GARDEN IN THE MOUNTAINS



Of all classes of Roses, and there are many, none can compare for a moment with the Teas, most beautiful of summer flowers. Sweetly scented; of every shade from pale apricot and satiny flesh to glowing crimson; flowering over the longest possible period, from June often into December; more graceful in habit than any Hybrid Perpetual, and far more lovely in foliage; these are the Roses to fill the Cottage Garden with colour and fragrance. If we were to lose every other Rose but these, we should still be more than rich. Tea Roses have been, still are, regarded as delicate, as suitable only for warm and sheltered gardens, and even there demanding protection in winter. This is pure nonsense, as all who have grown the hardy kinds will agree. I know gardens in which nothing but Teas are grown; and there, in spite of severe winters and cold winds, hardly a plant is lost. Throughout summer and autumn they are filled with Roses, the blooms produced by the thousand, and the air laden with their perfume. Of course the warmer and more sheltered the district, the greater the opportunities for including many delightful kinds; but by exercising reasonable care in selection there are very few gardens where the fragrant Teas may not be grown in beds and borders, on fence and trellis, over walls and house front, clothing the earth with their glossy foliage and flower-laden sprays.

The question of stock is all important where Tea Roses are concerned, and the fact that so many thousands are propagated on unsuitable stocks, the Manetti chiefly, has led not a little to misconceptions as to their utility for permanent planting. It must be remembered that for years nurserymen have given little thought to the artistic design of gardens; their aim with Roses has been to produce trees which establish themselves quickly, and produce show blooms within a year or so of planting. Tea Roses on the Manetti succeed in this, it is

true, but all their energies are exhausted in this forced effort; after the first few seasons they languish, and finally disappear altogether. The proper stock for them is the Brier, and even better are the results when they are grown on their own roots. It is comparatively simple to secure a good supply of the best kinds by striking cuttings during autumn: or if bushes are bought, which in the first instance have been worked low, we may, by planting them at such depth that the point of union between stock and scion is below the surface, induce the scion to throw out its own roots and thus become independent of the stock. To encourage the emission of roots, a portion of the bark above the old point of union should be cut away with a sharp knife. Treated thus and grown in beds of deep, loamy soil, the Tea Roses increase in beauty and freedom yearly. And through their six consecutive months of blooming, they display the charm of constant variety; each month the form of flower and foliage changes; blossoms gathered in July are quite different from the succession crop of the same variety produced say in September, although those of the latter are no less beautiful; even in winter is there grace of form and subtle colouring in the leafless branches of the Tea Roses, especially when they are seen above a spreading carpet of ever-green rock plants.

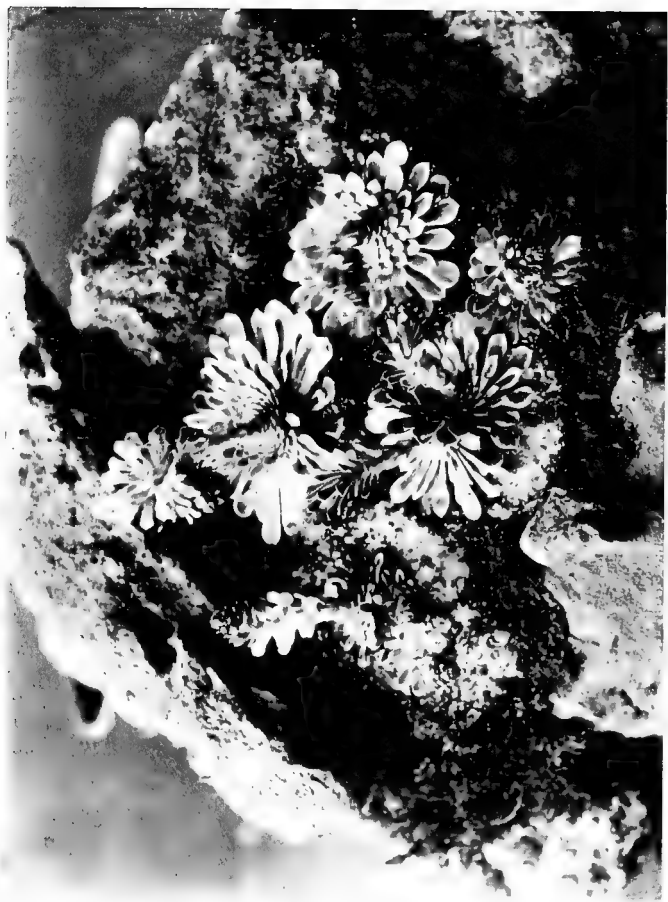
In the list at the end of this chapter will be found some of the best of the Climbing Teas, also the Hybrid Teas. The latter are a beautiful race, obtained by crossing the ordinary Tea with the Hybrid Perpetual. A few should be included in the Cottage Garden, for they are slightly more hardy than the parent class, and thus adapted to more exposed positions. The Climbing Teas afford, with other Roses of scandent habit, opportunities for most delightful effects, either on wall, pillar, arch, trellis, or pergola. Nothing can be better in small

gardens than a free use of the best climbers, providing they are grown on simple, unpretentious supports. Space may be limited on the ground itself, but here, with a minimum of root room, we may have gardens in the very air itself; ropes, garlands and festoons of living flowers; scented branches flung high across roof and chimney-stack; blossom-laden sprays draping house front and fence, or swinging freely in space. For it is in their untrammelled luxuriance that Climbing Roses are so beautiful, glorious descendants, many of them, of that precious hedgerow wilding, the common Dog Rose. Good soil is all they need, and never should they be subjected to the irksome restraint imposed by nailing and tying. If it be necessary to cover a certain wall or wreath a pillar, one or two loose ties will suffice; to spread out the long sprays and secure them at even distances, is to rob the rose of half its decorative charm. Nor should Climbing Roses be pruned in the usual sense of the word. The occasional removal of an old branch, or of one that is actually in the way, is all that is needed. On walls or dwelling fronts, we may have occasion to use the knife, but wherever space can be afforded for their unrestricted development, there should Roses be left to grow as Nature intended. Anyone who has seen the cascades of bloom produced year after year by the old-fashioned Ayrshire Roses, will not need reminding that any attempt at pruning or training would here be a sacrilege.

Mention of Climbing Roses would be incomplete without reference to the various single varieties which of late years have been so vastly improved. When we realise that to this class we are indebted for such exquisite things as Paul's Carmine Pillar and the Lord Penzance Sweet Briars, the decorative value of single Roses is immediately apparent. Nearly all are vigorous climbers of free and wayward habit; beautiful when massed on

the fringes of grass plots; in mixed shrubberies; or scrambling among the branches of trees and covering rough banks. Few of them require much in the way of pruning, though in the small garden they must be kept within bounds. I should not recommend the inclusion of a number of kinds in the Cottage Garden where space is limited, but a few should certainly be grown not only for the sake of their distinctive character, but because they extend the season over which Roses may be had in flower.

*Rosa Brunonis* (White Indian Rose) is an astonishingly vigorous climber, so free, indeed, that it will speedily cover the whole cottage front with its trails of beautiful foliage and clusters of snowy flowers, each with its bunch of yellow stamens. It must have ample space in which to develop, and may be used to clothe trees and shrubs in many pretty ways. The Austrian Briers (Copper and Yellow) are valuable for Rose fences, and for massing on banks or rough ground. Their colour is very striking, and they bloom profusely. Paul's Carmine, a really lovely introduction, with bright carmine flowers, makes a fine pillar rose, far better in many ways than the single white. The Penzance Sweet Briers commend themselves to everyone who appreciates the delicious fragrance of the old Sweet Brier, and who does not? The improved varieties retain all the original sweetness of foliage, and in addition display great diversity of colouring in the flowers, which are much larger than those of the type. On low banks, the Japanese Rose (*R. Wichuriana*) will completely cover the ground with its long prostrate stems, densely clothed with dark, glossy foliage and white blossoms. One other single Rose worthy of a place is the Musk Rose (*R. moschata nivea*); its leaves are faintly scented, and the flowers, borne in large clusters, are white with tufts of yellow anthers. The young buds of this variety are particularly



DWARF ROCK PLANTS AT THE CRAVEN NURSERIES





pretty, being suffused with a pinkish blush, and charming when arranged in bowls and vases. Most of the other single Roses are too coarse in habit for small gardens, though many of them are beautiful, especially those which bear brilliant fruit clusters in autumn. The great merit of the foregoing kinds is the opportunity they offer for planting odd corners and semi-wild places on the outskirts of the garden proper. They must not be allowed to oust the Teas, which take first place, but by their aid many good garden pictures may be achieved.

Double Climbing Roses, which include the Ramblers and polyantha varieties of recent introduction, form a very numerous class. In fact, they are almost too well represented, and many kinds catalogued by nurserymen are hardly worth growing. In the small garden we must take care to plant only the best; and these, in most cases, will be found among the older varieties. The ubiquitous Crimson Rambler has, perhaps, been somewhat overplanted, but it is too good to omit, and whether on pillar or trellis its bright green foliage and clusters of vivid blossoms give a note of brilliant colour. My experience with other forms of this popular variety has been disappointing, and in my opinion there are many better things than either *Aglaia* or *Euphrosyne*. No white pillar rose equals *Aimée Vibert*, which combines extreme hardiness with profuse blooming and graceful habit. Then there is *Félicité Perpétué*, with clusters of creamy flowers, and *Lamarque*, sweetly scented. Glorious in its coppery shoots and deep golden flowers is *Rêve d'Or*, and on warm walls few kinds are better than *Banksian Fortunei*. The Ayrshire Roses, of which the best are perhaps *Ruga* and *Queen of the Belgians*, are of very free growth, and thrive in comparatively poor soil with a minimum of pruning. Their place is in the rougher portions of the garden, and as screens for out-

buildings. The Evergreen Roses (*R. sempervirens*), retaining their foliage through most of the winter, are sometimes useful, and the huge flower clusters are highly decorative. Cheshunt Hybrid, with bright carmine flowers, blooms freely in autumn, and in situations where it thrives, the well-known William Allan Richardson is sure of a welcome.

The China or Monthly Roses are inseparable features of the typical Cottage Garden. Few things are more charming than a collection of the best dwarf kinds massed together in a bed or narrow wall border. The climbing varieties should be lightly pruned, but the dwarfer sorts bloom more profusely if the knife is used freely. Given a moderately light, though not dry soil, and a sheltered corner, there are few days in the year when buds may not be gathered.

It is strange that the old-fashioned Moss Roses, once so popular, have suffered an altogether unmerited neglect. Sweetly scented and particularly delightful in bud, they are comparatively seldom met with save in quite small gardens. I suppose that the advent of Rose shows and the persistently belauded Hybrid Perpetuals, has blinded many people to the good and permanent things which once filled our gardens. The Moss Rose, too, is usually a failure grown as a standard, and this doubtless has told against it. The proper way in which to grow it is in beds of rich soil, pegging down the long, vigorous shoots so that the ground is completely covered with their foliage and mossy buds. Kindly treatment they must have, but few Roses are better worth it; their association with old-time Cottage Gardens makes them additionally welcome, though they are beautiful enough in themselves to merit extended planting.

Lack of space, both in this book and in the gardens it concerns, prevents mention of many other classes of

Roses, some of which are good, others hardly worth remembering. The old Provence Roses are comparatively seldom seen, and the same remark applies to the Bourbons, the Gallicas, and the Damask Roses. The Boursaults, often praised, are of little value. Let the owner of the small garden include first, the Teas and the various single and double Climbers; then, if space can be spared, it will be time enough to think of other kinds.

## ROSES FOR COTTAGE GARDENS

*Dwarf Teas.*

Anna Olivier.	Mme. Lambard.
Catherine Mermet.	Marie van Houtte.
George Nabonnand.	Niphetos.
Hon. Edith Gifford.	Papa Gontier
Maman Cochet.	Rubens.
Vicomtesse Folkestone.	

*Hybrid Teas.*

Duchess of Connaught.	Duchess of Westminster.
Gloire Lyonnaise.	Mme. Etienne Levet.
Viscountess Falmouth.	Pierre Guillot.
Waltham Climber.	

*Climbing Teas.*

(Sometimes classed as Noisettes.)

Aimée Vibert.	Mme. Alfred Carrière.
Bouquet d'Or.	Rêve d'Or.
Celine Forestier.	Solfaterre.
Lamarque.	W. A. Richardson.

*China or Monthly Roses.*

Alfred Aubert.	Fellemborg.
Cramoisie Supérieure.	Lemesle.
Ducher.	Mme. Laurette Messimy.

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### *Moss Roses.*

Blanche Moreau.	Lanei.
Common Moss.	Little Gem.
White Bath.	

### *Lord Penzance Sweet Briers.*

Amy Robsart.	Lady Penzance.
Brenda.	Meg Merrilees.
Jeannie Deans.	Rose Bradwardine.

Various single Roses, together with the Scotch, Banksian and Rambler varieties are mentioned earlier in the chapter.



LOST TO THE GROW.



## CHAPTER VI

### THE RESERVE GARDEN

ONE of the greatest charms of a well-stocked garden is that it gives us an abundance of flowers for house decoration. Daffodils and Tulips in spring; Roses, fragrant Mignonette, and a host of summer flowers; Dahlias and scarlet Salvias to brighten our rooms on autumn days; Christmas Roses, Jasmine and scented Violets, braving frost and snow that winter may not find us desolate. In Cottage Gardens, no less than in those of large extent, special care should be taken to include plants which are capable of yielding successional supplies of cut flowers throughout the year.

In the small garden the systematic gathering of flowers for house decoration unduly robs the borders, giving them a poor and patchy appearance at a time when they should be most beautiful. To avoid this a piece of ground should be set apart for growing a selection of plants, both annuals and perennials, for providing all the cut bloom we need. This is a matter of no great difficulty, and it is surprising the quantity of flowers that may be taken, by a system of dual cropping, from quite a small plot. Fortunately most of the old Cottage Gardens are large in proportion to the size of the house; many have an extensive kitchen garden as well as orchard or paddock. But even in the smallest, space can always be found for a reserve garden where, in nursery beds, the best of hardy flowering plants can be grown in lines, without regard to grouping or

colour effect. In addition to giving us supplies of cut bloom, the reserve garden will serve as a nursery where seedlings may be raised, herbaceous plants propagated, cuttings struck, etc.—the whole forming a stock-ground from which the borders in the garden proper may from time to time be replenished.

I once assisted in the remodelling of a garden attached to a picturesque country cottage where the charm of cut flowers was fully appreciated. The reserve garden was always well supplied with bloom for cutting, and it rarely became necessary to trespass upon the garden borders when flowers were needed for house decoration. The plan pursued might well be adopted by others, so that I will briefly describe this particular feature.

A sunny, yet sheltered, position being desirable, a quarter of the kitchen garden was devoted to the purpose. Additional protection was afforded by lines of espalier fruit trees, which had been planted some years previously beside the outer path. The result was a square plot of land enclosed by the espaliers, access being gained by openings between the trees at the centre of each of the four sides. The first thing was to have the land double dug; plenty of well-decayed manure was also added. Some good loam being available, several barrow loads were spread over the surface, thereby raising it slightly above the surrounding level. This was an advantage in this case, as the ground was inclined to wetness, but it may not be necessary always; the point to ensure is a deep rooting medium, and the thorough aëration of the soil by exposure to weather. Narrow pathways were now made, dividing the whole plot into 4-foot beds; the paths were simply trodden firmly with the feet, no gravel being used, and they were of sufficient width to enable one person to walk comfortably between the beds. As it was not considered advisable to disturb the surface roots of the



fruit trees, the reserve beds ended at a line drawn parallel to, and 5 feet from, the espalier stems. Most of the best flowering annuals were grown, the seed being sown sparingly in lines, and particular attention given to early thinning of overcrowded plants. In other beds herbaceous perennials were planted, with alternate rows of spring bulbs. The latter had gone out of flower before the summer plants began to make their full growth, and as the season advanced the perennials covered the ground, the bulbs being left undisturbed for two or three years. When a change became necessary, it was always arranged that beds formerly occupied by deep-rooting plants should be filled with others which rooted near the surface, and *vice versa*. The reserve garden was kept scrupulously weeded, and where possible surface hoeings were regularly practised; water being scarce these helped to retard evaporation, and were of great benefit during one especially dry summer. The flowers were gathered regularly each morning, those not required for the house being given away to friends or sent to hospitals. This systematic cutting, and above all the removal of seed pods directly they formed, helped to prolong the blooming season, and except in midwinter, there were always flowers in abundance.

Although this was an example of intensive culture pure and simple, and no thought had been given to grouping for general effect, the reserve plot eventually proved a garden picture of singular freshness and beauty. In Spring the espalier fence was wreathed in pink and silver, and through the grey branches brilliant patches of flowering bulbs—Daffodils, Grape Hyacinths, Scillas and Anemones—flashed in the sun. The bees were always busy among the flowers, and in summer the fragrance of Stocks and Mignonette filled the air. A small bed of Grasses and Gypsophila gave plenty of graceful sprays for arranging with bowls of cut flowers,

the foliage for daffodils being gathered from bold clumps of the commoner kinds planted especially for the purpose. Most of the other plants grown are mentioned in the accompanying lists, and no difficulty should be experienced in acting upon the suggestion afforded by this excellent piece of cottage gardening.

#### BULBOUS AND TUBEROUS PLANTS FOR CUTTING

*Narcissi*.—Of these the commoner and cheaper kinds should be grown in quantity. A cool, well-drained soil suits them best, and if a position slightly shaded from midday sun can be provided, so much the better. All the best hardy varieties may be planted in beds running north and south, and somewhere in the vicinity a patch of the cheapest sorts should be grown to provide a supply of foliage. Flowering bulbs are not improved by having their leaves removed, and as *Narcissi* never look so well as when arranged with their own foliage, the above simple expedient is worth practising. Among the best for yielding a supply of cut flowers are the old Poet's *Narcissus*, which blooms somewhat late, and *ornatus*, an earlier variety of the same group. For delicate form and colouring the *Leedsii* star *Narcissi* are unsurpassed, and of these we would choose *Minnie Hume*, *Katherine Spurrell*, and *Duchess of Westminster*. In the *Barrii* section, *Conspicuus* is charming, and among the forms of *Incomparabilis*, all true star *narcissi*, the best for the purpose are *Queen Bess*, very early, *Frank Miles*, *Stella superba*, and *C. J. Backhouse*. Out of the three remaining groups, the golden, bi-color and sulphur-coloured *Daffodils*, *Golden Spur*, *Horsfieldi*, and *W. P. Milner*, are all inexpensive and valuable for cutting. As a rule, the double forms of *Narcissi* are less adapted for arrangement in vases; the same may be said of the coarser trumpet kinds, and in a greater degree of



A CHAVE



the polyanthus varieties (N. Tazetta). In the reserve garden Narcissi should not be grown in the same beds for more than a few seasons; change of soil may easily be effected by lifting the bulbs and replanting them in beds formerly occupied by herbaceous plants.

*Tulips*.—No flowers are better suited to the Cottage Garden than the old florist's Tulips, which, once popular, are now grown comparatively seldom. The late blooming kinds, forming a succession to the Narcissi, are delightful for cutting, and must not be confounded with the stiff bedding Tulips which are imported by the ship-load from Holland. Any good garden soil suits them, and they may be left in the original beds until overcrowding and decreased size of bloom suggests a need for removal. The Darwin Tulips are varieties of the old *T. Gesneriana*, and the rich self-coloured flowers borne on long stalks are among the most delightful things for house decoration. For cutting, the dwarf kinds are of little value.

*Anemones*.—In warm, loamy soils where they do well, the various forms of the Poppy Anemone (*A. coronaria*) are worth growing for cut bloom. If gathered before the flowers are fully open they last in water for quite a fortnight, and may be had in bloom during the greater part of the winter as well as in spring and summer. The St Brigid Anemones, which I have seen growing by the acre in Ireland, are wonderfully beautiful.

*Ranunculus*.—The old-fashioned Turban and Persian Ranunculuses are best for the reserve garden. Plenty of water is needed during the growing period, and the roots should be taken up each year and stored in sand until the time for replanting in February.

*Iris*s.—Nearly all the Irises are of surpassing value for cutting, and among the kinds for which space should be found are the Netted Iris (*I. reticulata*), a glorious vision of purple and gold, whose sweet-scented flowers

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brave the snows of winter ; the Spanish Iris (*I. Xiphium*), which should be left in the ground undisturbed until the foliage begins to dwindle ; the English Iris (*I. xiphioides*), flowering later than most other kinds, and if divided every two or three years and planted in light, sandy soil, yielding a rich harvest of graceful bloom.

*Gladioli*.—For house decoration these are unequalled. Grouped in jars and bronze vessels with their own sword-like leaves, they are supremely lovely, and have the merit of lasting a long time in water, the flowers opening in succession. Planted in well-drained beds in a sunny position, the majority may remain undisturbed provided they receive the protection of a light mulch during winter ; the longer established, the earlier they bloom and the hardier they become. *G. Colvillei* (The Bride) is one of the best, the graceful spikes of white flowers producing a charming effect. The popular *gandavensis* varieties are unfortunately somewhat tender, but if the corms are lifted in winter they will thrive in most warm soils. A selection of variously-coloured forms may be chosen from the *ramosus* group, and these are perfectly hardy. The hybrid species are the highest development of the *Gladiolus*, and if some of the named kinds are expensive, others are equally beautiful and comparatively cheap.

*Montbretia*.—These are less conspicuous than the *Gladioli*, but are excellent for cutting. *M. crocosmaeflora*, with orange-scarlet flowers, Étoile de Feu, scarlet, and *Pottsi grandiflora*, scarlet and yellow, are among the best.

*Schizostylis* (Caffre Lily).—A fine, autumn blooming plant producing spikes of bright crimson flowers. It does best when afforded a sheltered position ; abundant moisture is also essential.

*Dahlias*.—These will be grown chiefly in the garden proper, but spare tubers of the single and cactus

varieties may be planted in the reserve garden to yield a supply of bloom for the house.

*Lilies*.—In Cottage Gardens—and in no others is it seen so fine—a patch of the Madonna Lily (*L. candidum*) may be grown expressly for cutting. To rob the borders of the exquisite spikes is almost a sacrilege, and a dozen or so of bulbs planted in the reserve garden will give plenty of flowers. Any good loamy soil suits it, and once established it should on no account be lifted.

### PERENNIALS FOR CUT BLOOM

*Carnations and Pinks*.—These are so floriferous that large quantities of bloom may be cut from plants in the garden proper, without materially lessening their decorative value. Still, few things are better suited to the reserve border, where they may be grown in small prepared beds, yielding plentiful cuttings of sweetly-scented flowers for the house. A deep, rich loam suits them, and on light, sandy soils the addition of cow manure will be of assistance. In the case of Carnations, yearly renewal of the beds is advisable, strong layers being planted eight inches apart in September. Frequent watering and the application of a mulch of loamy soil and well-decayed manure are incentives to free and continuous blooming. For house decoration, it will be sufficient to grow a selection of self-coloured varieties, not forgetting the old Crimson Clove, sweetest and best of all for the Cottage Garden. Practically the same cultural methods apply to the hardy border Pinks. Plant strong pipings in August, mulch the beds in winter, and top dress with thoroughly-decayed manure during the following spring. Mrs Sinkins is still one of the best. Pinks and Carnations do particularly well in gardens near the sea.

*Aquilegias*.—True cottagers' plants, the Columbines

are of the highest value for cutting. With their quaint spurred flowers in soft tints of yellow, mauve, violet, and cream, they enable cool schemes of floral decoration during early summer. The white form of *A. vulgaris* and the Golden Columbine (*A. chrysantha*) are particularly good. Propagated by seed.

*Pyrethrums*.—Easily grown plants, giving a profusion of brightly coloured flowers during the greater part of the summer and autumn. The single varieties should be grown in preference to the doubles, which are lacking in grace and outline. Division in spring.

*Gaillardias*.—Gayest of garden flowers. They require a deep, well-manured soil, and may be increased by spring division. In cold, exposed places they rarely do well, and are then best treated as half-hardy annuals.

*Campanulas*.—For the reserve garden, the Peach-leaved Bellflower (*C. persicifolia*) is particularly suitable. The plants do well if occasionally divided, and the flower spikes, both blue and white, are beautiful when arranged in jars and vases.

*Lobelia*.—Given a deep, rich soil, abundant moisture, and a shady position, the Cardinal Flower (*L. cardinalis*) yields noble shafts of scarlet flowers. With slight protection it will survive even severe winters, and is altogether more hardy than *L. fulgens*. Should be grown also in the mixed border.

*Rocket*.—The double white form with its fragrant flower spikes should be grown in every Cottage Garden. It is easily propagated by division, and somewhat frequent replanting is necessary. Rich soil and abundant watering encourages prolificacy.

*Penstemons*.—These charming flowers bloom for several months, and are of easy culture. *P. barbatus*, sometimes known as *Chelone barbatus*, is one of the most useful, and may be increased by division. There are a number of hybrid varieties, mostly derived from *P. Hartwegi*; these



LAWN AND SHADE





combine endless range of colouring with distinctive habit. In fairly sheltered places they will stand the winter with slight protection; elsewhere they are best wintered in cold frames. Any good loam, to which has been added some leaf mould, manure, and sharp sand, suits them. Free drainage is essential.

*Violets*.—These will naturally be included in every garden, either in cold frames or in sheltered, sunny spots in the open air.

*Christmas Roses*.—With the protection of a handlight, the Hellebores give us flowers for the house at a time when outdoor bloom is scarce. Propagate by division of the roots, and leave the plants undisturbed for as long as possible.

*Wallflowers*.—Nothing is sweeter in the house than great bowls filled with fragrant blood-red Wallflowers. The best of the dark crimson and double orange kinds should be grown. Sow the seed in April, and transplant as soon as the seedlings are of fair size. Always nip back the tap root before the final planting, as it is only by the free emission of fibres that close, compact bushes are obtained.

*Annual and Biennial Flowers for Cutting.*

A list of these will be found in Chapter IV.

## CHAPTER VII

### GARDEN COLOUR

WHY include in a book whose aims are “practical” a chapter on garden colour? I can well believe that some will ask the question, and possibly call me to task for straying from the prescribed limits of the subject. Let me hasten therefore to assure my critics that I regard a study of colour and colour effect as being no whit less practical than descriptions of digging, pruning, propagating, or seed sowing. If our aim is the making of a beautiful garden—and beauty is only achieved by practical measures—we can no more afford to neglect the question of colour than the simplest principles of land culture. Surely no one imagines that an artistic garden can be made by slavishly copying the plans and diagrams which are such a feature of many so-called practical books. There exists a class of office designers who on receipt of a few brief particulars as to the dimensions, contour, etc., of a piece of ground will forward—in return for the usual fee—a neat plan, drawn to scale, showing exactly how a garden is to be laid out; positions are assigned for beds, lawns, paths, summer-house, and terrace; distances are regulated to an inch. This is what is known as “practical advice,” whereas anyone with two grains of common sense must realise that it is *impracticable* to the last degree; and that, except as specimens of draughtsmanship, such plans are not worth the paper they are drawn on. Long continued abuse of the word “practical” has hindered garden art as much

as anything. After all, the making of gardens is not an exact science, nor can we expect much help from books which pretend to teach the subject in a series of recipes. The best and most practical works on garden craft attempt nothing more than suggestion; their writers never dogmatise nor embarrass us by rules. Instead of saying, "This is how we made a beautiful garden; follow our directions and yours will be equally good," they give us a word-picture of the garden, leaving us to adopt such of its features as please us, and are capable of reproduction in our case.

I have been tempted to this slight digression, not as an apology for including a few thoughts on colour, but because I feel convinced that we should see more really good gardens, if form and colour were in future regarded as necessary and eminently practical considerations.

The colour of most garden flowers is good, though the hybridist has often done his best to spoil it by raising new varieties at any sacrifice. It is our way of combining colours that is defective and leads to the tawdry, garish appearance of so many gardens. The fiery scarlet of geraniums is an example of fine colour; the intense blue of dwarf lobelias is exquisite, so also is the yellow of the bedding calceolaria. And yet when the three are combined, as is done to distraction by those who practise the pernicious "carpet bedding," the crude result gives one to reflect that people afflicted with colour blindness have sometimes much to be thankful for. It is true that in Nature we often see colours daringly contrasted, but then Nature is an irreproachable artist, and may attempt with impunity effects which we lesser lights could not hope to redeem from failure. Nature, too, is unhampered by the limitations which the small garden imposes upon us; she spreads her colours broadly, lavishly, fearlessly, and with supreme confidence. Besides, she has at her command a thousand

forces to help her plan—sun and cloud: storm and evening light: mist, haze, and the myriad changing effects of distance and atmosphere. We cannot attempt plain air studies in a curtained room, nor can we entirely copy Nature in the artificial surroundings of a garden. Nevertheless, it is from Nature that we shall learn many valuable lessons in colour combination, lessons that will teach us what to adopt and what to avoid in the grouping of trees and plants in the small garden.

Take for example any piece of natural scenery, and notice the wonderfully suggestive colour effects it displays. A wood in autumn!—what harmonies of gold and russet, of browns and silver greys, dying foliage, bracken and mossy branches! Or again in Spring, when the scene is coloured afresh with vivid greens, the yellow of Primroses, and the azure and white of an April sky. If we would learn the value of contrast, there are lessons innumerable in every yard of cliff-face that fronts the summer sea. Purple and orange lichens spreading like stains over the whiteness of dazzling chalk; scarlet Poppies with glaucous leaves cushioned on sandstone ledges, or hanging above sheer depths of dusky basalt. Every difficulty which confronts us in the way of floral colour grouping may be solved by a study of Nature's artistry; the average country lane or the creeping plants in a humble hedgerow will further our knowledge of what may be accomplished in a garden; and still we have the sky, an ever-changing and eternally beautiful band of colour, drawn slowly above us in the infinite realms of space. To say then that we lack inspiration for our garden pictures is to blind ourselves to what is going on around us. There is no need to fall into stereotyped ways. With thousands of plants from which to choose and the panorama of Nature for a guide, it is incomprehensible that our garden colour should, for the most part, be crude, harsh, and monotonous.



A ROCK GARDEN AT THE CRAVEN NURSERIES





In the small garden we should avoid violent contrasts, even though they may be effective as regards colour; also such subtle harmonies as tend to produce a generally tame and spiritless ensemble. An impression of space and breadth may be conveyed by the adoption of suitable colour schemes, surely a better and more legitimate form of deception than the making of twisted paths and other stupid contrivances to increase the apparent size of a piece of ground. Above all, we must so group our colours that they merge boldly and easily into one another; nothing is more irritating than the spottiness of certain mixed borders which have much the same appearance as a patchwork quilt. In planting a garden we are in reality painting a picture: the earth is our canvas; the outlines of beds, lawn margin, and paths form the charcoal sketch; our paints are living flowers. And as before starting to work the artist has in mind a clear conception of the effect he hopes to produce, so also must the gardener if he would avoid ultimate disappointment.

Certain colours look best in certain places. In a bright, sunny border, a feature should be made of plants bearing flowers of vivid hues—scarlet, rich crimson, full purple, gold, and orange. In shady quarters, among shrubs or beneath trees, pale, cool colours should predominate—sulphur yellows, creamy whites, blues, mauve, and lilac. As a rule, we find a converse arrangement adopted, showy colours being used to “brighten” dull corners, whilst less pronounced shades are given full exposure and sunshine, in the belief that they will be strengthened thereby. This is not so really, as the effect of sunshine is to bleach such colours as mauve and lilac, until they appear almost white; similarly, all depth and richness is lost in shaded reds and crimson, which in sunless places look dull, heavy, and uninteresting. The question of aspect, then, is the colour designer’s first attention.

The proximity of walls and buildings will influence the colour selection of plants grown in their vicinity. Especial thought must be given to the choice of climbers and flowers grown in narrow wall borders. Brickwork when old and mellow is a charming background for almost all flowers, except those in shades of red, crimson, and yellow. Against white or grey stone, mauve and purple climbers are perfectly contrasted, and for covering such walls nothing can exceed in colour beauty *Wistaria* and the large white and purple *Clematises*. Many country cottages are now rough cast, and against a warmly tinted wall of this description the climbing *Roses* look particularly well. New brickwork is an example of bad background colour and is exceedingly difficult to treat satisfactorily. Perhaps the best way is to cover it quickly with a growth of *Virginia Creeper* or *Ivy*, and to relieve the latter with loose trails of *Jasmine* and the smaller white *Clematises*.

In planning a border, which from its size may contain a whole colour procession, both harmony and contrast must be studied. A gradual merging of allied colours into one another throughout its length would produce a tame and featureless effect; we must counteract this by a few judicious contrasts sufficiently notable to catch the eye. In the same border the same progression of colour should never be repeated; bold masses of each hue are better than small patches, duplicated at stated intervals. It is well, too, to arrange groups of plants whose flowers display various tones of the same colour. Thus, instead of a mass of bright yellow flowers, we might introduce into the same space a variety of yellows: lemon, sulphur, chrome, orange, passing finally to ochre. This would enable us to get bold, dignified masses without monotony. It will be necessary also to make a study of succession, so that in say our red section of the border there may be red flowers constantly coming

into bloom to take the place of those which have finished.

White flowers are always difficult to group satisfactorily, and at best they must be used sparingly. Here again, however, one bold group is better than half-a-dozen small patches, which, if seen simultaneously, produce a distractingly spotty effect. Very cold whites, such as those provided by *Iberis* and *Phlox*, should be toned down by close association with creamy shades, these bridging the distance between them and the yellows, or whatever colour is placed next in order. After the yellows we may group plants with blue flowers, and at this point a fine contrast may be secured by associating *Delphiniums* with golden *Œnothera*, or in the spring border, *Gentians* with yellow *Violas*. If such bold contrasts are not desired, it is easy to soften the colour scheme by separating the deepest blues and yellows by pale azures, bluish whites, creams and sulphur tones.

Again progressing, the blues may be followed by a breadth of foliage plants, those with deep bronze leaves being massed near the darker blues, whilst the fresh sap greens are suitable for association with azure shades like the *Forget-me-Not* and *Scillas*. The value of foliage plants in the mixed border is often overlooked, and yet there is great beauty in the mingled tones of green when sparingly used. The warmest colours, purple, crimson, rose, carmine and vermillion, pass easily and naturally into one another, and all that is necessary here is to restrict the size of this particular section, so as to keep it proportionate to the rest. Most colour designers prefer to separate purple and crimson, placing the former among the cold shades of mauve and lilac. It may be a matter of taste, but I always think crimson and purple form a glorious contrast; the purple, however, must not be cold, rather that known to artists as purple

lake. Mauve and lilac combine well with the whites and pale yellows, and, of course, are happily situated near the brighter greens.

Beds, as distinct from borders, offer facilities for fine masses of single colour. Splendid effects may be secured either in reds, blues, or yellows, and there is no occasion to consider the laws of relation, harmony, or contrast. Surrounded by a broad margin of turf, such beds, even though small, give a look of dignified simplicity, and are far more satisfying than the speckled and kaleidoscopic arrangements which the "bedding out" system provides. I remember a particularly good example of one-colour bedding, the result of using flowers in shades of red. The bed, which was enclosed by a narrow stone kerb, faced the entrance to a rambling cottage residence in one of the northern counties. *Lychnis Chalcedonica*, *Lobelia Cardinalis*, and deep red Sweet Williams were used, and in bright sunshine the whole bed was a mass of glowing colour. The vermilion of the *Lychnis* found an admirable foil in the intense velvety crimson of the Sweet Williams, the deep bronze foliage of the latter completing as fine a garden picture as could be wished.

It is easy to think out other good colour schemes, either of harmony or contrast. Scattered colonies of golden Daffodils planted among beds of dwarf Tea Roses, whose copper shoots provide a rich setting for the flowers; a Wallflower border—the colours ranging from palest buff to deepest mahogany, and the fragrance exquisite; a Madonna robe, woven in shades of blue—*Myosotis*, Spring Scillas, *Muscari*, and the lustrous sheen of *Gentians*. All true garden lovers have, at any rate, a latent perception for colour, and the gift is readily developed by sympathetic observation. It is only by carrying the results of such observation into practice, that our gardens will prove entirely satisfying to refined and cultured minds.

## CHAPTER VIII

### FRAGRANCE

“And because the breath of flowers is far sweeter in the air (where it comes and goes like the warbling of music) than in the hand, therefore nothing is more fit for that delight than to know what be the flowers and plants that do best perfume the air.”—BACON.

ONE of the most precious gifts of the garden is that of fragrance, yet how seldom is the fact realised. Colour and form are to a certain extent insisted upon, but even among the best gardeners strange disregard is shown for plants whose greatest charm lies in their perfume. Why this should be, I cannot tell. Nine people out of ten are keenly susceptible to the pleasure which is awakened by the fragrance of flowers; to many the scent of the rose is far more grateful than either its colour or perfect outline. In large grounds a small enclosure is often set apart and dedicated only to such flowers as are sweetly scented. But why look upon the “scented garden” as a thing apart, possible only for those who have space and means for special features? When the whole garden may be made a place of sweet and subtle odours, it seems absurd to regard fragrance as a rarity which must be labelled, lest its significance be overlooked. Joubert has said that “scents are the souls of flowers”; certainly a scentless blossom must always be lacking in something which instinct teaches us to expect. Give a flower to a child and its first thought will be for its sweetness, not for its colour or form. An eye for colour is denied to hundreds of people, grace of outline

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may be perceptible only to the cultivated mind ; but the humblest cottager takes pleasure in the fragrance of the rose and of the purple violets half hidden in the spring hedgerow.

The perfume of tree and flower, of grass and mellow earth, is Nature's incense ; she swings her thurible ceaselessly at the head of the long procession of the months. The scent of the first Primrose ! How truly it tells of spring, of greenness in the land, of the life and freshness that is to come. What can be more suggestive of summer days than the cloying sweetness of the stocks, flooding the garden pathways with their heavy fragrance ! Autumn may have clothed the countryside with gold and russet, yet it is left to the damp and pungent odour of fallen leaves to remind us sadly of the dying year. Instances could be multiplied, but enough has been said to show how impossible it is in a practical book—and the term practical must be held to embrace all such considerations as are likely to promote the pleasures of the garden—to ignore so important a question as that concerned in this chapter.

In the small garden a special feature should be made of shrubs and plants that exhale a grateful perfume. During summer the windows and doors of the country cottage will be constantly open, and nothing can be more delightful than the fragrance of sweetly scented flowers borne on the breeze into living room and chamber. In the majority of such small gardens the flower borders will be situated close to the house, with shrubs and climbers growing against the walls. For this reason, a certain amount of discrimination must be shown in the selection of plants ; not a few of them, deliciously scented though they be, would render the air somewhat overpowering in a confined space. An example of this is the well-known Mock Orange (*Philadelphus*), the scent of which is apt to prove sickly in a



GROUND WITH CORAL





very small garden. We must, of course, be equally careful to exclude all plants whose odour is distinctly disagreeable, though many of these are desirable enough otherwise. I have known a small garden rendered quite unbearable by the musky aroma of the old-fashioned Crown Imperial.

It is remarkable to find how many plants are available for our garden of sweet and delicate fragrance; whole families of hardy things, requiring neither special care nor culture. Some of the best are to be found among the flowering shrubs, a few of which should be in every small garden. In order to provide space for them, I would see a clean sweep made of the coarser evergreens, laurels especially, which at present rob the soil and darken the corners in so many places. A mistaken idea exists that comparatively few of the flowering shrubs will thrive in our uncertain climate, and that they require some form of protection in winter. Certainly a warm and sheltered district is necessary to enable the successful culture of the less hardy Myrtle and Magnolia, but there are hosts of others, all fragrant, which succeed anywhere.

To begin with, there are the Lilacs, beautiful at all times, but particularly in spring, when the dense screens of mauve and white blossoms drench the air with delicate perfume. The newer varieties should be chosen, and attention paid to pruning and the removal of root suckers to ensure fine blooms. Lilacs are often planted in crowded shrubberies, where they never do well. In the small garden they should be boldly grouped near grass margins, or they may be used to shut out any unsightly features in the vicinity. In semi-shade the Azaleas are charming, the Ghent sections being perfectly hardy and especially suited, with their endless range of colouring, for association with the old-world flowers of the Cottage Garden. The Garland-flower

(Daphne), sweetest of winter blooming shrubs, has long been a favourite. The pink and white forms are preferable to the common Mezereon, which has purplish flowers. Another fragrant shrub, flowering in the dull days of December and January, is the Winter Sweet (*Chimonanthus fragrans*), which should be given a place beside a wall facing west or south. The bare shoots, covered with small creamy-brown flowers, are invaluable for cutting; if placed in a vase they soon fill a room with their exquisite perfume. Then there are the Jasmines, never more happy than beside the cottage wall. The yellow-flowered *nudiflorum* is the brightest note of colour in the winter garden; whilst there are few sweeter things anywhere than the starry white blossoms of *officinale*. Another beautiful family is the *Lonicera* (Honeysuckles), comprising both bushes and woody climbers. The common Honeysuckle, precious wilding of the country lanes, is worthy indeed of a place in the garden. There are few sights more lovely than that of this graceful plant garlanding a porch or trellis, and it deserves better treatment than is usually afforded. The Winter Honeysuckle (*L. fragrantissima*) is a hardy shrub, its creamy flowers opening in the early days of the year. In a sunny, sheltered position its sweetness fills the air with an almost exotic fragrance. Less well known than the foregoing, but delicately perfumed, is the Allspice (*Calycanthus*), a North American shrub bearing reddish flowers. It does best in damp, shady places, and those who can spare a corner will do well to include it.

Here, then, are the names of but a few of the many flowering shrubs which may be planted in the Cottage Garden. The number might easily be extended, but we must leave room for bulbs and herbaceous plants, not to mention the roses, without which no garden would be complete. Speaking generally, flowering shrubs are

sadly neglected, the places they would so fittingly occupy being encumbered with gloomy evergreen thickets. Nowhere more than in the small garden is there need of brightness and colour ; nowhere would a change from the old order of things be more welcome and appropriate.

In our garden of sweet odours will be many plants whose fragrance is distilled, not from their flowers, but from their stems and leaves. To such belong the old-fashioned herbs, true cottage plants, whose perfume clings still to the presses and oaken chests handed down to us from long ago. Sweet Woodruff, Rosemary, the Common Balm (Melissa), Balm of Gilead (Cedronella), Bee Balm (Monarda), Sweet Verbena (Aloysia) (needs a covering of ashes above the roots in winter), Dutch Myrtle, often known as Sweet Gale (Myrica), and best of all, the Sweet Brier—their rightful place is surely in the Cottage Garden. A warm, sheltered position is desirable for most of them, but they are in no sense delicate, and with a little care increase in strength and beauty yearly. Nor are we likely to forget a bush or two of bee-beguiling Lavender, truly a typical plant for our purpose. A well-kept lavender hedge is a thing of joy, its tones of grey and silver contrasting admirably with the regal scarlet of poppies, or the soft damask of the Tea Roses.

Yet even now we have not exhausted half the treasures of Nature's perfumed storehouse, nor sampled the wondrous essences that are distilled for us in the hearts of the Lilies, the Carnations, or the blood-red Wallflowers. Not all the odours of the East can surpass in richness the fragrance of the hardy border plants which may be grown with ease in our English Cottage Gardens. Not a day need pass that finds them bereft of sweetness ; even in mid-winter there are shrubs and flowers waiting only to be planted to fill the air with perfume.

What memories are loosened by the mere names of the scented favourites which since childhood we

remember as growing in the gardens of the countryside. Purple and white Rockets, beloved of cottagers; Night-scented Stocks, opening their pale flowers at dusk; evening Primroses; Sweet Sultans and Heliotrope, the old-fashioned Cherry Pie. These, with Mignonette and the Brompton and Ten-week Stocks, occur most readily to the mind, but there are many more almost equally deserving. Certain of the Irises are deliciously fragrant, notably the Netted Iris (*I. reticulata*), which braves the snow to put forth its blossoms of gold and purple; and the Florentine Flag (*I. florentina*). Among the Narcissus family are several sweet-scented varieties, the commonest being the Pheasant's Eye Narcissus (*N. poeticus*). In warm places we may plant the Jonquils, which in sheltered corners and well-drained soils are quite happy in the open. The Great Jonquil (*N. odorus*), which grows wild in parts of Spain, is one of the best, together with the Double Queen Anne. A clump or two of the Rush Jonquil (*N. juncifolius*) is a charming addition to the small bulb border. The fragrance of the ordinary Daffodils, like that of the Primrose, is almost too subtle for perfect appreciation by our undeveloped senses. Maeterlinck, in one of his essays, regards the perception of smell as our last-born sense, which even at this period of our progress is still strangely imperfect. The Grape Hyacinths (*Muscari*) are mostly scented, the best in this respect (and one of the least cultivated) being the yellow Feather Hyacinth (*M. moschatum*) and its relative *M. luteum*. They are much larger than the dark blue kinds, and though not showy are incomparably fragrant. The Day Lilies (*Hemerocallis*), especially *Flava*, which has been called the yellow tuberoses, the Cyclamens, many quite hardy, Scillas, and the Spring Snowflake (*Leucojum vernum*) are other easily grown flowers for the Spring and summer gardens.

Still the breeze comes to us laden with the breath of other beautiful things—Musk, Polyanthus, and Auricula; Sweet Peas and Scabious; Meadow Sweet, and the perfumed richness of the Pinks. Almonds, glorious vision of pink-wreathed shoots, Allspice, and Sweet Bay; Virgin's Bower (*Clematis flammula*), Traveller's Joy (*C. Vitalba*), Wistaria, Pæonies, and the climbing Tea Roses; Pansies, Violets, the Tree Lupine, fragrant as a field of beans, Plantain Lilies, and the Sweet Flag (*Acorus*). I make no attempt to give them in order, or group them according to their flowering seasons; the memory of their sweetness crowds the mind with visions of many beautiful gardens where the charm of fragrance is fully appreciated. The small garden should be the home of scented flowers, its borders should overflow with them, until the very air becomes a constant sweet reminder of their presence.

#### FRAGRANT PLANTS FOR COTTAGE GARDENS.

##### *Trees and Shrubs.*

Allspice.	Mezereon.
Almond.	Myrica (Sweet Gale).
Azalea.	Myrtle.
Chimonanthus (Winter Sweet).	Osmanthus.
Choisya ternata (Mexican Orange Flower).	Pæony (Moutan).
Clethra (Sweet Pepper Bush).	Philadelphus (Mock Orange).
Daphne.	Pyrus (Crab Apples).
Deutzia.	Rhododendrons.
Forsythia.	Ribes.
Lavender.	Roses.
Laurus (Sweet Bay).	Rosemary.
Magnolia.	Spiræa (Meadow Sweet).
	Styrax.

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## *Hardy Climbers.*

Abelia.	Roses.
Clematis.	Vines (American).
Honeysuckle.	Wistaria.
Jasmine.	

## *Hardy Annuals and Perennials.*

Acorus (Sweet Flag).	Liliums.
Alyssum.	Linnæa (Twinflower).
Anthericum (St Bruno's Lily).	Melissa (Balm).
Aquilegia.	Mignonette.
Asperula (Sweet Woodruff).	Mirabilis (Marvel of Peru).
Auricula.	Muscari (Grape Hyacinths).
Cedronella (Balm of Gilead).	Musk.
Cheiranthus (Wallflower).	Myrrhis (Sweet Cicely).
Carnations.	Œnothera (Evening Prim- rose).
Convallaria (Lily-of-the- Valley).	Pæonies.
Crinum.	Pancratium.
Cyclamen.	Polyanthus.
Datura (Thorn Apple).	Primrose.
Epigæa (Mayflower).	Pyrola (Winter-green).
Funkia (Plantain Lily).	Scabious.
Heliotrope.	Scilla.
Hemerocallis (Day Lily).	Stocks.
Hesperis (Sweet Rocket).	Sweet Pea.
Hyacinth.	Sweet Sultan.
Iris.	Sweet William.
Jonquil.	Thyme.
Leucojum (Spring Snow- flake)	Verbena.
	Violet.



GROTTING UNDER THE S





## CHAPTER IX

### THE VEGETABLE GARDEN

UNDOUBTEDLY one of the greatest attractions of the country cottage, with its well-tended garden, is the luxury it affords in the way of freshly gathered fruits and vegetables. Town dwellers, who for long have depended upon the often stale produce of the green-grocer's shop, are particularly appreciative of the crisp salads, the early potatoes, and dessert fruits which seem never to taste so well as when home grown. No vegetable can be had in perfection when it has been crushed for hours in crate or basket, tumbled in and out of trains and waggons, and exposed, perhaps for days, to the dust and heat of the market stall or retailer's window. The very most should, therefore, be made of the kitchen garden, and far from leaving it entirely in the hands of the gardener or odd man, its arrangement and care should be closely supervised by the owner, even if he does not actually work in it himself.

Regarded as a nation, English people do not excel as growers of fruit and vegetables. We have not yet learnt the art of intensive culture, of which the French are perhaps the greatest exponents. A French gardener, who works the land himself and is obliged to practise strict economy, manages to secure as much produce from half an acre, as an Englishman similarly situated usually obtains from twice or three times that area. Although skill is largely responsible, it is more a ques-

tion of thoroughness and individual attention than anything else. The French gardener has imagination, and looks upon his small piece of land as a potential gold mine; we think of the earth as a hard mistress who will cheat us in every way of that we have a right to expect. There are untold possibilities both of pleasure and profit in the smallest kitchen garden, and our greatest need at present is to learn how to make the most of space, so that each foot of ground may be constantly occupied.

In the first place we must consider the question of design and general arrangement, both with a view to economy of working and suitability for crops. At present many small vegetable gardens are badly planned, space being wasted in various ways. Kitchen garden paths should always be straight, not curved, and a general rectangular plan is preferable to one which is irregular. In laying out a new garden, it should be contrived, if possible, that the length of the vegetable ground runs east and west, so that by cropping across the land the full benefit of sunshine may be secured. Formality, not always desirable in the flower garden, is here not only permissible, but of the greatest advantage; the simplest plan for small gardens being the division of the ground, by means of a central path with another bisecting it at right angles in the centre, into four large beds in which the majority of hardy vegetable crops will be grown. An outer pathway running parallel to the boundary walls or hedge completes the enclosure of the main beds, and between it and the fence an additional border, on which salads and early things generally can be raised, terminates the elementary design. Fortunate are they whose vegetable garden is already surrounded by good walls, or who can afford to build them; they are the best of all boundaries, not only for their shelter, but because they may be used as supports for trained fruit trees, always a beautiful feature. Hedges—

especially evergreen hedges—are, when well grown, a good form of shelter, but their roots are far reaching and rob the borders in their vicinity. In quite small gardens wooden fences are next best to walls, but they are not usually picturesque, at anyrate until they have become covered with fruit trees. A high fence of split oak is infinitely preferable to one of tarred deal boards, and in the long run is more economical, as decay soon manifests itself in the less permanent woods.

Many of the older kitchen gardens would be better if entirely remodelled. At present their usefulness is sadly impaired by the inclusion of features which have no business there at all. Often we find them dotted with old fruit trees, whose overhanging branches rob them of light and air, and whose roots, spreading in all directions, impoverish the soil, and render proper culture impossible. These should be cut down, and their roots, or as many of them as can be got at, grubbed up and burnt. Any worn out specimen trees, clumps of bushes, privet or laurel thickets, tumble-down arbours (of which there are many), and other relics of the past, may follow them to the pyre; their presence only means dirt, poverty and decay. No one who cares for the beauty of gardens will tolerate trees and plants which are obviously mere cumberers of the ground. By putting in the saw and mattock, we clear the way for brighter and more healthy conditions, and no false sentiment should be allowed to stand in the way of much-needed reforms in the vegetable and fruit grounds.

The next point to ensure is good soil, this being the keynote of successful culture. The best form of preparation, as a rule, is to trench or double-dig the whole area, taking care, however, that the poorer subsoil is not brought to the surface, but simply broken up and allowed to remain where it is. On light, sandy soils much good may be done by liberal enrichment with cow

manure, which tends to stiffen and make them more retentive of moisture. Stable manure, containing plenty of litter, is best for heavy land, and if clay is present in quantity old lime rubbish and screened rubble should be added to lighten its texture. Lime is much needed in most gardens, especially when the soil is inclined to sourness; for stone fruits, too, it is invaluable. Even in the smallest garden a corner is required where manure and potting compost may be stored, leaves collected, rubbish burnt, and the various untidy details connected with vegetable growing be carried out. This should be screened off from the main garden, and may fittingly adjoin a small potting and tool shed, which, with a miniature frame ground for raising seedlings, forcing cucumbers, etc., will be found a great convenience.

The walled-in kitchen garden will ensure ideal conditions for the growing of choice fruit, and when building new walls they should be so constructed that the training and protection of trees may easily be carried out. Walls with a plain face are better than those with buttresses or other ornamental features, though these may occur on the outer side should it be desired. At the time of building, it is usual to insert eyelets and irons for supporting net boards, as the fabric is more or less damaged when this is deferred until after the walls have been erected. North and east walls should be higher than those facing west or south, the exact measurements depending upon the amount of natural shelter and the exposure to prevailing winds. On walls with a north or eastern aspect, late Plums, Morella Cherries and Red Currants may be grown; early Pears and Plums, the choicer fruits, such as Peaches and Nectarines, and all delicate varieties, will succeed on those facing west or south. A projecting coping, either of stone or brick, is a great advantage, and to prevent any harbourage for pests the walls should be well pointed and kept in good

repair. The fruit borders must be thoroughly drained, and if the existing soil is poor or heavy it should be removed to a depth of  $2\frac{1}{2}$  feet, and plenty of coarsely chopped turf filled in; above this spread fresh compost, which has been prepared by mixing a couple of barrowloads of manure, a bushel of  $\frac{1}{4}$ -inch bones, and a small quantity of lime and mortar rubble to each cart-load of soil. The border should finally be 2 feet deep, and besides the trees will grow early salads and strawberries.

In small unwall'd kitchen gardens there is but one way of growing fruit trees without monopolising too much space, and that is on the Espalier system. Espalier hedges flanking the main paths are so beautiful a feature that, forgetting for the moment the heavy crops of fruit they are capable of producing, we should welcome them if only for their decorative value. Not only may we train the branches along parallel wires, but the espaliers on either side of a walk may be connected by arches, and in due course the pathway converted into a continuous bower. Or we may compromise between utility and beauty by limiting the fruit trees to the fence proper, and over arches, at say 20 foot intervals, fling climbing Roses, Clematis, and Wistaria. The usual form of espalier fence consists of iron uprights, with six or eight strands of strained wire run between them, but a more artistic effect is attained by having wooden posts and top rail; needless to say they are hardly so durable as those of iron, and the cost, especially if the post heads are in any way ornamented, is greater.

Espalier fences may be set back four feet from the path edge, and in the flanking borders thus formed perennials and annuals for cutting, or if space is limited, Lettuces, Parsley and Radishes may be grown. The ground behind the fruit trees will be occupied by the ordinary vegetable crops planted in parallel rows running

north and south. The espalier trained trees when in full foliage act as shelter screens, without, however, materially overshadowing the vegetables. At the junction of the main paths the ends of the espaliers may be joined by interlacing arches; over these either the fruit branches or flowering climbers can be trained, thus producing a delightful dome of greenery, from which miniature vistas in each direction are obtained. In spring the lines of blossom-laden branches will be haunted by bees, and in the blaze of summer days the gorgeous Red Admiral will spread his wings on ripening Pear and Plum.

Kitchen garden paths require to be carefully made and kept in good repair by being freshly gravelled as often as necessary. The passage of wheel and water barrows soon cuts up the walks in winter, and unless they are raked and rolled before dry weather comes to harden them, they will prove rough and uncomfortable all summer. As a live edging to walks, Box is perhaps best, but it must be kept constantly trimmed and tended, or it will soon become straggling and uneven, a tempting shelter for snails and other vermin. Roughly dressed stone makes the best of all margins, and in counties where it is cheap and plentiful it should be used in preference to anything else. Slate is also good, though hardly so picturesque in colour. Grass is a mistake unless the edge is of sufficient width to enable mowing with the machine. Perfectly plain terra cotta or earthen tiles are durable and effective, but ornamental patterns, either of the twisted or crenelated variety, should be avoided.

Details as to cropping, rotation, and methods of raising the various vegetables naturally belong to books dealing exhaustively with such matters, and in any case they would occupy too much space in a small volume. But I would recommend owners of small kitchen gardens to devote

more attention to the raising of Salads and the less coarse vegetables, which respond readily to intensive culture, and are not so easily obtained from shops and the regular market gardeners. In the small garden it is out of the question to grow main crop Potatoes, although space can sometimes be found for early varieties; bulky produce, like Cabbages, Beans and mid-season Peas, might more fittingly be raised on an additional strip of land situated outside the snug security of the walled-in or sheltered garden.

The so-called rare vegetables, including Salsafy, Asparagus, Seakale, Globe Artichokes and Mushrooms, should be more often found in small gardens, and would form a welcome change for the table. The good practice of Herb culture, once a feature in old-fashioned gardens, might be revived, and as most varieties can be grown in pretty ways, as edgings, for example, they would be interesting apart from their value in the kitchen. Sometimes herbs are raised in small beds, each edged with Box, with narrow pathways between; a patch of ground treated in this way becomes a quaint, old-world conceit, and the fragrance of Balm, Sweet Marjoram, Mint, and Thyme is grateful to most people. A few hives of bees may also find a place in the sheltered kitchen garden, and if stood some distance back from frequented paths, the insects are rarely troublesome. Besides giving us of their honey supplies, bees do much good by fertilising the fruit blossoms. I would that every garden lover should possess Maeterlinck's truly wonderful "*Life of the Bee*," so exquisitely written, so stupendous in its facts, so poetically conceived. Its charm is irresistible even to the least imaginative, and few having read it will fail to become amateur apiarists, surely a good thing for our gardens.

## CHAPTER X

### THE ORCHARD GARDEN

THAT an orchard may be a garden and still be an orchard has not occurred to some people. A few years ago the same misconception existed as to the kitchen garden ; to introduce any element of beauty or the picturesque into its severe and business-like surroundings, would have been held as highly improper. We have learnt better ways since then, and with its path borders of gay herbaceous plants, its dwarf hedges of fragrant lavender, its bright patches of annuals for cutting, its beehives, espalier fences and air of trim profusion, the kitchen garden has been redeemed from utilitarian monotony and has become a source of beauty, without however losing any of its usefulness. But the orchard, with its endless possibilities, has been forgotten, and in the majority of cases is the saddest and most neglected spot in the whole garden. Of the hundreds of country cottage orchards I have seen, only two linger in my memory as visions of pure delight, as gardens in the truest sense of the word. The suggestions I shall offer in this chapter are mainly based on the example set by these two good orchard gardeners, who have combined beauty and usefulness in a way worthy of imitation.

Why should we press the claims of the orchard beautiful ? And what are the sacrifices—for sacrifices there are—that must be made in order to secure it ? To the first question I would reply very simply—that our hardy fruit trees are at all seasons of the year so



exquisitely beautiful, so essentially good in form, that to neglect them as a decorative asset is to deprive ourselves of many garden pictures otherwise unattainable. Who with an eye for floral loveliness can resist the charm of an orchard in spring? The chequered shadows on the grass, the vista of grey twisted trunks, the fairy canopies of blossom—silver, pink, and the colours of nacre. Or in autumn, when the ripening fruit gleams through a haze of saffron, russet, brown and gold. The cider orchards of Normandy and in our native Devonshire—in blossom time like fleecy clouds upon the hills—are surpassingly beautiful; what gardens might not many of them become!

As to sacrifice, if a lessened possibility of first class crops may so be called, it need not concern those who do not seek to make a living from the produce of their trees. To grow fruit to a commercial profit, it is necessary no doubt to adopt the least picturesque of cultural systems. The very presence of turf is then injurious, the beautiful and natural tree forms must give place to dwarf bushes, which, grafted on the Paradise and other quick maturing stocks, give an early return, but destroy for ever all the grace and character of the various hardy trees. There is no beauty in the market plantation with its stiff lines of trees, its undercropping of bush fruits, and the bare earth devoid of freshness and colour. The production of fruit is here the only consideration; nothing else matters.

But in the old style orchard attached to the country home we may have fruit and grateful scenes besides; for it must not be supposed that the orchard beautiful means the orchard neglected. Pruning, spraying and manuring may go on as before, and sound, healthy crops be gathered during autumn days; but in addition there will be the interest of a garden during the greater part of the year. Daffodils and Star Narcissi in spring,

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Aconites and Blue Scillas spangling the turf, Primrose clumps by hedgerow and bank, Wild Roses, Honey-suckle and Clematis climbing the stronger trees, sturdy herbaceous plants springing up in odd corners. In fact, a wealth of free and hardy wildings, too vigorous perhaps for the garden proper, too good to lose sight of altogether.

The majority of the older cottage gardens possess an orchard; often it is of considerable extent, though probably much neglected and overgrown. Frequently it borders a small paddock, or is approached from the garden by a nut copse or piece of waste ground covered with an undergrowth of bushes, flowering ribes, and perhaps a tangle of unpruned gooseberries and currants. In such cases the making of an orchard garden is easy, but a vast amount of decayed and unprofitable wood will have to be removed before anything further is done. If there is no existing orchard, but land on which to plant one, the designer may set to work unhampered, and lay out a garden and a fruit ground at the same time. Some people hesitate to plant fruit trees believing, selfishly enough, that they will not live to see them at maturity, or that change of residence will necessitate leaving the orchard to others when in its prime. This is indefensible from every point of view, not only because it is a duty to plant for our heirs and successors, but from the fact that a newly formed orchard garden is beautiful and interesting from the first, increasing in charm with each successive season. The two orchard gardens I have in mind serve admirably as illustrations as to what may be done; one was formed by the renovation and remodelling of an existing orchard, the other was entirely new and resulted from the fencing in of part of a small pasture field attached to a country cottage property. I will attempt to describe what was done with the former.

The orchard, consisting mainly of old apple, pear and plum trees, was situated on the side of a steeply sloping hillside; at its lower end a small stream divided it from a grass field, which although not at first belonging to the property was subsequently acquired. This was fortunate, as it enabled the making of a picturesque water-garden on either side of the stream, the planting on the right bank being part of the orchard. The first thing done was to overhaul the trees, many of which were cumberers of the ground. All but the best were rooted up and burnt, the ashes being returned to the soil. About half the trees were thus destroyed, and those retained were thoroughly cleansed with alkali wash to rid them of parasites and pests. In due course they were carefully pruned, and good soil and manure spread above their roots; later, they bore excellent crops. To make up the full number of trees, a sufficiency of maiden standards was planted in late autumn, care being taken to procure specimens which had been grafted on natural stocks; in one or two cases it was possible to obtain trees on their own roots, a great gain so far as grace of form is concerned. In planting, the old sites were studiously avoided, partly because the previous tenants would have robbed the ground of all its fertility, partly so that the rows might be as irregular as possible. In making this orchard, mere picturesqueness was not the sole consideration; the trees were all chosen from varieties whose hardiness, fruiting capacity and suitability to soil and locality, had been abundantly proved; and no trouble was spared to keep them healthy and prolific. The best way when making an orchard is to study varieties growing in the neighbourhood; a kind which is a success in one district may be a total failure in another. It would be folly to urge the forming of an orchard garden unless there was every probability of its justifying its existence by supplying the household

with fruit; the fact that it would be beautiful to look at is of itself insufficient.

Having planted the fruit trees, the border hedges were next taken in hand. These, for the most part, consisted of Quickset, thin and ragged in places. The aim being to get as much variety as possible, consistent with the requisite security and shelter, the best of the Thorn was retained and the rest grubbed up. In the gaps, Sloe, Hornbeam, and Wild Roses, were planted, with here and there a few young Crabs and Bullaces to break the line. On the side exposed to the north-east a high bank was thrown up, and on this was formed a stout hedge of young Hollies, which have subsequently been permitted to grow at random, only a minimum of clipping being allowed. An attempt was made to drape the evergreen hedge with trails of Sweet Brier and Clematis, but the plants failed to hold their own against the hungry roots of the Holly. The latter, however, is a fine example of rich colour and form, thanks to the restricted use of the shears. Along the front of the hedges an excellent effect was produced by single bushes and clumps of the hardy single Roses (Austrian Copper Brier and Ramanas), Syringa and Flowering Currants.

It was first intended to grow only spring bulbs in the grass among the trees, and during the second autumn several hundreds of the cheaper Star Narcissi were planted in drifts and colonies throughout the orchard. Later, however, a number of herbaceous plants were added, among them the shrubby Meadow Sweets, Foxgloves, Golden Rod, Honesty, Paeonies, Lupins, Mullein, Columbines and Evening Primrose. The majority were too coarse in growth to merit a place in the garden proper, and as they were able to take care of themselves in the orchard, they found a ready welcome. No particular plan was followed in grouping them; two or three harmonising varieties were boldly massed together,

and allowed to seed and increase without interference. This particular orchard garden owed much of its beauty to the presence of the stream, whose sides were planted with semi-aquatics; Irises were a special feature, and if the conditions were not altogether ideal they thrived reasonably well and were a source of much enjoyment.

Of course where plants other than bulbs are grown in the orchard, it becomes impossible to allow stock for grazing purposes. Even poultry must be excluded, and in this way no doubt we lose some slight benefit in the way of fertility. But against this it must be remembered that both animals and fowls are apt to do an immense amount of harm among fruit trees; calves and sheep are for ever gnawing the bark and rubbing themselves against the stems, whilst poultry scratch the soil from above the roots, break the lower branches by perching upon them, and pick holes in any fruits within their reach. The use of artificials, now both cheap and efficacious, will keep up the store of plant food, and much good may be done by spreading the grass mowings above the tree roots in the form of a summer mulch. Needless to say, regular pathways are not required in the garden orchard, though, if desired, grass tracks may be cut in various directions to enable a visit without discomfort after rain.

The other orchard to which I have made reference was very different in character, and as it was situated on perfectly level ground, and the trees were all freshly planted and had not taken on the gnarled and picturesque appearance of age, it lacked the charm of the hillside garden. Still it was delightful, and in course of time will become more so. When the trees were first planted the turf was entirely stripped from the field so that the ground could be better prepared. It was not until they had stood for three seasons, and the orchard hedge (Holly) had grown somewhat, that the idea occurred

to the owner of making it into a semi-wild garden. A start was made by sowing the ground with the finer meadow grasses; these were used as a dense sward was not desired, it being proposed to naturalise many small bulbous flowers, which among coarse herbage would soon have disappeared. As may be supposed, the finer mixture did not germinate very readily, and birds took much of the seed. In spite of this, there was soon a crop of sparse, benty herbage, and the bare patches subsequently proved an advantage rather than otherwise. The beautiful Ivy-leaved Cyclamen (*C. hederæfolium*) was planted freely in the thinnest places, and during winter the handsome leaves, produced after the flowers had faded, covered the ground with spreading carpets of foliage. Snowdrops, Aconites, Scillas, Grape Hyacinths, Dog's Tooth Violets, Fritillaries and Star of Bethlehem were also naturalised in irregular drifts, each variety being kept separate. In October, when the fruit trees were putting on their autumn tints, the ground was sheeted in places with the rosy-lilac flowers of Meadow Saffron (*C. autumnale*), whose strong tufts of glossy leaves were a welcome feature during spring. In addition to the bulbs, single Primroses of as many colours as possible were planted in scattered colonies. The patches of mauve, yellow and white, seen between the trees made a delightful picture, and although fine blooms could not be expected under the circumstances, the flowers were none the less beautiful on that account. No herbaceous plants were grown, the orchard being intended more as a spring wild garden than anything else.

These two examples should serve to suggest other ways in which the orchard may be planted with many families of hardy things. To lay down precise rules for forming orchard gardens would be fatal, as nothing formal or stereotyped should be attempted. The health

and well-being of the fruit trees themselves must never be lost sight of; for the rest we may plant colonies of any bulbous or herbaceous flowers that are likely to thrive, and return a measure of interest and beauty. Where the orchard is large and old-established, endless opportunities occur for free and natural schemes of planting, but the fact that possession is limited to the smallest fruit ground, a dozen or two of trees perhaps, need not deter us from making it into an orchard garden. The woods and fields are overflowing with beautiful wild plants which might be transplanted and re-established, so that we could enjoy their freshness close at hand. Without incurring the smallest expense, our semi-wild garden might overflow with good things—spreading clumps of Primroses, freely obtained from any country hedgerow; Violets, Anemones, Bluebells and other woodland carpeting plants; Dog Roses, Clematis and Honeysuckle; Foxgloves, Meadowsweet, with handsome foliage plants like the Giant Fennels and native Ferns; Loosestrife, Ox-eye Daisies, Bindweed and Forget-me-Not—all native plants, to be had for the asking. The return in the way of interest and beauty is so great, the attention demanded so small, that the orchard garden should commend itself to every lover of hardy flowers grown in simple and natural ways.

#### A LIST OF PLANTS SUITABLE FOR THE ORCHARD GARDEN

*Bulbous and tuberous flowers for naturalising in grass.*

Narcissi.	Cyclamen.
Snowdrops.	Grape Hyacinths.
Scilla.	Fritillaries.
Winter Aconites.	Autumn Crocuses.
Star of Bethlehem.	

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*Herbaceous plants for scattered colonies and groups between trees.*

Lupins.	Meadow Sweet.	Fennel.
Foxgloves.	Honesty.	Periwinkle.
Primroses.	Golden Rod.	Paeonies.
Hepatica.	Columbines.	Solomon's Seal.
Loosestrife.	Cornflowers.	Poppies.
Scabious.	Mullein.	Mallows.
Evening Primrose. Acanthus.		

*Climbers, etc., for lending grace and variety to boundary hedges.*

Wild Roses.	Virginian Creeper.
Clematis.	Honeysuckle.
Sweet Brier.	



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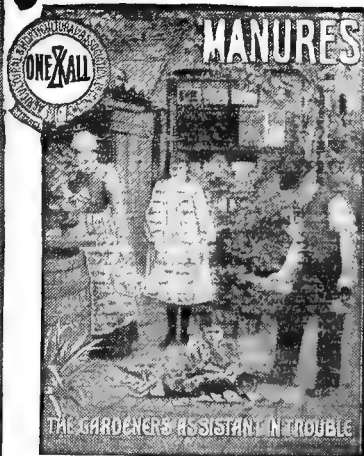
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